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French Revivals Held in Gotham Halls

"Prophète" and Berlioz' "Faust"
Are Outstanding Events in Man-
hattan. Monteverde's Music

By IRVING WEIL

THE haphazard way things tread on one another's heels in New York turned up an unusually interesting bit of ill luck for the reviewer last week—if treading on heels may be said to turn up anything but trousers. Anyhow, metaphors aside, one had the dull and yet invigilating experience, between a Wednesday and a Saturday, of listening to Meyerbeer and Berlioz at their best and worst in revivals of two of their most representative operatic works.

These were "Le Prophète," that summary of most of the tricks of the keen and wily Giacomo (really Jakob Liebmann Beer), and "La damnation de Faust," Berlioz in his nearest shot at popularity. It was mischance that flung them both at one's head, or one's ears, in the same week with no really decent reason for dodging; but it was enormously interesting, once one's mind was made up to take them without wincing, to observe that showman's fate was overtaking them both.

For Meyerbeer and Berlioz (Meyerbeer always and Berlioz at least in his "Faust") turned to operatic ballyhoo and so befuddled their victims with claptrap in words, music and situation as never to give them an even break in the use of their wits. The gods, though, dealt more handsomely with Meyerbeer than with Berlioz and gave him Eugène Scribe. Berlioz had to fall back on himself very largely for a librettist and he wasn't as good as he thought.

The Showman's Fate

It may be comforting, perhaps, to reflect that showman's fate—the fate of sooner or later being found out—is putting Meyerbeer at last in his proper place and that the grandiloquent Berlioz is likewise beginning finally to fit into a dusty background; but it isn't wise to become too pleasantly righteous about it. One should remember that it has taken some eighty years for showman's fate actually to get in its lick and that—well, that the Metropolitan Opera still considered "Le prophète" worth putting back into the repertoire and that the Schola Cantorum went at its revival of the Berlioz "Faust" with quite something of a flourish, as though it were doing the town a much needed service.

Indeed, the matinee audience at the Opera, which pretty much sat through the whole length of the trumpery but unmistakably telling melodrama Scribe concocted for Meyerbeer in "Le Prophète," seemed to be amiably absorbed. And notwithstanding that this stage tale keeps going for five acts (four in the Metropolitan arrangement) and the Lord knows how many scenes, and that the theaterful of people didn't know French—couldn't have understood it if it had, for only one person in the cast really sang it. As a fact, Meyerbeer and Scribe continually assumed that one of the easiest things in the world is to convert grownups into children again, and perhaps they were right.

But if it be minorities that count in the long run, as Henrik Ibsen was so fond of snapping out at some of the Polyannas in trousers of his own day, then it must be thumbs down on Meyerbeer and "Le prophète." The Germano-Italianate Frenchman's music now sounds dull, lifeless, trivial and cheap. Its trickery has become too plain, its "effects" too artificial, too coldly insincere. You see the rabbit up Giacomo's sleeve before he manages to get it out of his hat. Moreover, it is a pretty mangy rabbit and a very battered old hat.

When we were very young, we used to hear a great deal about the masterly music there was in this lyric drama about the six-

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No. 12

Chicago Acquires Site for New Opera House

(Special to MUSICAL AMERICA.)

CHICAGO, Jan. 5.—With the acquisition by Samuel Insull of title to the entire block of land bounded by the river, Madison Street, Wacker Drive and Washington Street, from William V. Kelley, preliminary details for the erection of Chicago's new opera house have been completed. Arrangements for the acquisition of the north half of the block owned by the Commonwealth Edison Company were made some time ago. As has been previously announced, the new property is to include a large office building which will contain the opera house and the necessary facilities for the company. It is proposed that the rentable portion of the new building will eventually become an endowment of the opera. This moves the musical center of Chicago from the Lake Shore front to the West River front.



SIR THOMAS BEECHAM

British Conductor Who Makes His First Appearance in America at the Helm of the New York Philharmonic on Jan. 12.

Molinari Makes American Debut; Milwaukee Lays Orchestral Basis

ST. LOUIS, Jan. 4.—St. Louis has sponsored an important American debut—a most successful one—in the first appearance of Bernardino Molinari, who arrived in this city on Christmas Day to be the fourth guest conductor of the St. Louis Symphony Orchestra for the current season. Mr. Molinari's success may be termed little short of marvelous, for he worked wonders with our orchestra in four rehearsals. His appearances here on Thursday night and Friday afternoon in the seventh pair of con-

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MILWAUKEE, Jan. 4.—This city has again embarked on an enterprise which gives promise of growing into a full fledged symphony orchestra. While the project is now known as the Young Peoples' Orchestra, sponsored by the Civic Music Association, of which Liborius Semmann is president, the plan will be expanded in the hope of meeting the needs of the city fully in the course of a few years.

The idea grew out of the proper disposition of high school orchestra players, who gradu-

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Nations' Teachers Meet in Minneapolis

Upwards of 450 Make Attendance
Largest in History of Influential
Association

By H. K. ZUPPINGER

MINNEAPOLIS, Jan. 4.—The annual meeting of the fifty-first year of the Music Teachers' National Association was held in the Hotel Raddison, on Wednesday, Thursday and Friday, Dec. 28, 29 and 30. H. L. Butler, Syracuse University, Syracuse, N. Y., retiring president, was in charge of all sessions.

More than 450 representative teachers of music from all over the country were present, a larger number than have ever before attended a convention of this association. Special features of the meeting were a talk on Thursday morning by William Arm Fisher of Boston, on "What is Music"; speeches at the annual banquet on Thursday evening by Lotus D. Coffman, president of the University of Minnesota, on "The Antidote for Industrialism" and by H. Augustine Smith, Boston, on "The Fine Arts in Religion;" simultaneous voice and piano conference on Wednesday afternoon, the latter conference concluding with a demonstration of the "Visuola" by John C. Bostelmann, Jr., New York, and the programs of music provided by the Verbrugghen String Quartet; the Minneapolis Symphony, conducted by Henri Verbrugghen, with Eunice Norton, Minneapolis pianist as soloist, and the St. Olaf Choir, Northfield, Minn., conducted by F. Melius Christianson.

The Wednesday morning session was opened by Philip Greeley Clapp, director, extension department, Juilliard Musical Foundation, with his paper "Extension Work in a Large Foundation." Mr. Clapp briefly outlined the cultural and educational conditions as they exist in this country in regard to music.

The Radio Question

"Musical Education by Radio" was the subject of a most excellent talk by Henry A. Bellows, Minneapolis, manager of WCCO, the largest Northwest radio station and former member of the Federal Radio Commission, Washington, D. C.

"The Joys of Music Teaching" by Charles N. Boyd, director, Pittsburg Musical Institute, Pittsburg, Pa., was the concluding paper on Wednesday morning.

The outstanding feature of the voice conference Wednesday afternoon was the report of the American Academy of Teachers of Singing, delivered by H. L. Butler, Syracuse, N. Y., a member of the academy, and president of the Music Teachers National Association. The speaker told of the months of meetings and conferences; of the discussions of the various points involved and of the difficulties overcome in unifying the ideas of nearly thirty teachers of singing and presenting them in print in such a way as to really give, for the first time, definite conclusions in black and white, in regard to the fundamentals of the teaching of singing. Three printed sheets were distributed to the teachers present. They were: "Code of Ethics and Practice;" "Qualifications for Teachers" and "An Outline of Theory."

There was a spirited, free and interesting discussion, by voice teachers present. Many of them were not familiar with the methods of the academy and expressed themselves as highly delighted at the work

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Professor Karl W. Gehrken's report of this convention will be found on page nine. Portions of the important addresses delivered in Minneapolis will be published in next week's issue.

Stock Gives List of Festal Music

Holiday Season is Observed in Schedule of Orchestral Works

CHICAGO.—Jan. 4.—The Chicago Symphony Orchestra, Frederick Stock, conducting, gave the following program in Orchestra Hall, Dec. 23 and 24:

Pastorale, from "Christmas" Oratorio....Bach
Concerto Grosso, No. 8 ("Christmas Music"), Op. 6.....Corelli
Orchestral Fragments (Second Series), from "Daphnis et Chloé".....Ravel
"Schéhérazade," Op. 35.....Rimsky-Korsakoff

Apparently designed not too rudely to disturb the public from the preoccupations of the holiday season, the above list of pleasant but unexciting music was nevertheless well played.

The two occasional pieces with which Mr. Stock sought to observe musically that which the rest of the world was observing in many other ways, principally commercially, seem to bear relation to their subject only in the minds of their composers. They prompt the observation that the event which, in the course of the ages, inspired innumerable masterpieces of painting and sculpture, stimulated the composition of but one musical work of the first water—Handel's "Messiah." The work of Jacques Gordon, concertmaster, and his able second, Remo Bolognini, deserves mention for virtues of style and tone in the Corelli piece.

Ravel's dazzling work was recently given a memorable performance in these parts by Serge Koussevitzky and his Boston Symphony, and on this occasion of Mr. Stock's repetition several critics threw discretion to the winds and wrote comparisons of the two. Disagreement seemed to be profound. Being forced to miss this number, the present reviewer cannot join in the argument.

The audience found "Schéhérazade" as entertaining as ever, and singled out Mr. Gordon's playing of the solo passages for especial favor.

Plays Mozart Concerto

The fifth concert of the Tuesday series of the Chicago Symphony Orchestra was given in Orchestra Hall on Dec. 27, with Remo Bolognini as violin soloist and Frederick Stock conducting. The program:

Pastorale, from "Christmas Oratorio"....Bach
Suite, from "Christmas Eve".....Rimsky-Korsakoff
Two Symphonic Poems.....Franck
"Les Éolides"
"Le Chausser Maudit"
Concerto for Violin, No. 4, D major....Mozart
Bacchanale and Finale, from Overture to "Tannhäuser".....Wagner

Excepting the Rimsky-Korsakoff suite, introduced to Chicago audiences two seasons ago, and the concerto, the rest of the program had been played previously this season in the Friday-Saturday series.

Mr. Bolognini, making his second appearance with the orchestra, confirmed the impression of his talents recorded several weeks ago. He played with fluent skill, tonal suavity, and a refined sense of style.

ALBERT GOLDBERG.

Distinguished Musical and Other Folk Arrive in New York

Delayed by a heavy storm in the English Channel, the Cunarder Aquitania left Cherbourg last Thursday morning and was due to arrive today on Wednesday, Jan. 4, one day late.

The passenger list includes Fritz Kreisler, violinist, with Mrs. Kreisler; Johanna Godski, Wagnerian Soprano; Mary McCormic, American soprano at the Paris Opéra House; Elly Ney van Hoogstraten, pianist; Sir Thomas Beecham, who will conduct the Philharmonic Orchestra in Carnegie Hall on Jan. 12; A. Maude Royden, the evangelist, whose views on women and companionate marriages are exciting interest throughout America and who is a sister of Sir Thomas Royden, chairman of the Cunard Line; the Earl of Berkeley; Lt.-Col. Sir Herbert Austin, of Austin Motors; Sir Gordon Cunard, descendant of Sir Samuel Cunard, founder of the Cunard Line in 1840; Dr. R. Marees van Swinderen, Netherlands Minister to the United States; the Hon. Louis and Mrs. McFadden, Lt.-Col. E. J. L. Pike.

Also George H. Doran, publisher, whose firm is amalgamating with Doubleday, Page and Company; Capt. and Mme. H. Tauscher, Prof. and Mrs. Constantin Carathéodory, Capt. G. F. Cumberlege, D. S. O., Margaret Charoux, Mr. and Mrs. Norman A. Yarrow, Cynthia and Daphny Yarrow, Mrs. Sybil Vincent, Mr. and Mrs. Alexander Paterson, Seneca Pierce and Arthur Shattuck.



WITH THE NEW AMERICAN OPERA COMPANY
L. to R., Campbell McInnes, Geo. F. Houston, Robert A. Simon (Who is Responsible for the American Librettos), Vladimir Rosing, Director, and Frank St. Leger, Conductor.

NEW YORK AWAITS OPENING OF AMERICAN OPERA COMPANY

AN entirely new "Seraglio" will be a striking feature of the American Opera Company's New York season, which opens in the Gallo Theatre Jan. 10, according to an announcement by Vladimir Rosing, director.

The new, all-American company will present a new version of the Bretzner story in which a new character, *Fatima*, has been added to the "Abduction."

"The new version, in English, of course, as are all the American Opera productions, is by Robert A. Simon; and the innovations are all designed to extract as much comedy as possible from the outlines of the story," says Mr. Rosing. "The lyrics are adapted from several older versions by Eugene Goossens. He will be a guest conductor during the season, Frank St. Leger being the conductor in charge of all productions."

"The new 'Faust,' with which we will open our season on Tuesday night, Jan. 10, is an achievement in unusual dramatic action and staging. No distortion of the score, or of the text, has been part of our new conception. The new English version of 'Faust,' by Mr. Simmon, parallels the thought of the original French of Barbier and Carré, with few exceptions. The libretto has not been re-written, and the only departures from the original are those made necessary by new and more exacting stage business and dramatic action."

In *Faust*, the old stage devil with horns and tail has been eliminated. *Mephistopheles* is recreated as the embodiment of all the negative forces of life. He is a different character in each act, the Mr. Hyde to *Faust's* Dr. Jekyll. *Faust* is played by two actors. The aged philosopher is one man. When transformed into romantic youth, he is another with fuller voice. The transformation scene, as revealed in the company's Washington première recently, is a masterpiece of stagecraft—a blending of one scene into another in which an aged man and an evil spirit almost magically become respectively a youth and a re-cast evil spirit in new garb.

The rôle of *Siebel*, usually sung by a mezzo-soprano, is given to a tenor, as Mr. Rosing believes the dramatic interest is best served by having a man's part sung by a man.

Japanese Atmosphere

"Madam Butterfly," which will alternate with "Faust" during the first of the seven weeks' engagement, will embody the innovations revealed to New York when the young Americans played here last spring. Here the true Japanese settings and stage "business" have been worked out by Michio

Ito, lending a reality to the Puccini work which has probably never been otherwise achieved. At Washington the American "Butterfly" was greeted with prolonged applause; and the English version by Elkin, was given with the clear diction which is one of the high aims of the company. The silhouette effect, when evening fades into morning, was made one of the high peaks of the performance.

The score, as in all these productions, has not been changed in any particular. The scenes and costumes for "Faust" are by Robert Edmond Jones. The costumes for "Madam Butterfly" are by Yuyi Ito; the scenery for "Butterfly" and for the rest of the repertoire is by Norman Edwards.

The Repertoire

The first four weeks of the American Opera Company's season will see six operas produced with the novel settings and lightings which aroused so much interest at the Guild Theater last spring. The schedule follows:

Jan. 10, "Faust;" 11, "Madam Butterfly;" 12, "Faust;" 13, "Madam Butterfly;" 14, "Madam Butterfly" (matinée); 14 "Faust" (night); 16, "Faust;" 17, "Marriage of Figaro;" 18, "Marriage of Figaro" (matinée); 18, "Faust" (night); 19, "Madam Butterfly;" 20, "Marriage of Figaro;" 21, "Faust" (matinée); 21, "Madam Butterfly" (night); 23, "Marriage of Figaro;" 24, "Pagliacci;" "The Sunset Trail" (first performance in New York); 25, "Faust" (matinée); 25, "Marriage of Figaro" (night); 26, "Pagliacci;" "The Sunset Trail;" 27, "Faust;" 28, "Marriage of Figaro" (matinée); 28, "Pagliacci;" "The Sunset Trail" (night); 30, "Pagliacci;" "The Sunset Trail;" 31, "Abduction from the Seraglio."

Feb. 1, "Faust" (matinée); 1, "Pagliacci;" "The Sunset Trail" (night); 2, "Abduction from the Seraglio;" 3, "Pagliacci;" "The Sunset Trail;" 4, "Abduction from the Seraglio" (matinée); 4, "Marriage of Figaro" (night).

Notables to Attend

The opening night is expected to be a gala affair, with Governor Alfred E. Smith, Mayor Walker and other notables from official and social life attending.

Among those responsible for the organization and its fine start in life are William T. Carrington and Mrs. Carrington, the former president of the American Society for Opera in English, together with its producing board made up of Deems Taylor and J. Campbell-McInnes in addition to Mr. Rosing, Mr. Simon and Mr. St. Leger.

Chicago Schools Camp is Unique

Average Attendance of 500 Boys Attests to Popularity of Enterprise

CHICAGO, Jan. 4.—A unique and interesting musical development is that in connection with the summer camp of the Chicago Public Schools. The camp, which has an average attendance of 500 boys, is divided into four units, of which probably the most important is the Band and Orchestra School which boys may attend either as beginners or as advanced students. This undertaking is an outgrowth of the twenty-one military concert bands in Chicago's public high schools, which have been so successful and have accomplished such splendid results. Every effort is being exerted to make this summer Band and Orchestra School outstanding.

In order to encourage beginners, arrangements have been made to lend them instruments. The program is well planned and balanced, and embraces history and appreciation, theory and harmony, arranging band and orchestra music, organization, directing, and band and orchestra essentials.

While the camp is primarily for Chicago boys, students from other places may attend.

The other units of the camp are the Summer School, Military Division and the Junior Camp.

School Subjects

The Summer School Division is particularly interesting and important since it is organized and operated as a part of the Chicago public school system. In this division boys take school subjects which may be required in order to advance in the school at home. Boys are enabled to have a real vacation and at the same time to make the same degree of progress educationally as they would make at home in summer school. A boy may earn a semester's credit in each of two subjects, thus making up work in which he may have failed at home, or getting ahead by just that much.

The boy of fourteen, or over, desiring simply a vacation is fitted into the Military Division of the camp, receiving his instruction from officers and non-commissioned officers of the United States Army detailed to duty with the camp. However it must not be assumed that the military instruction will interfere in any way with hikes, swimming, boating, athletics, or horsemanship, for it will not. It will however hold the boy's active interest and teach him many useful things about woodcraft and scoutcraft.

Last, but not least, in this organization is the Junior Camp, for boys between the ages of nine and fourteen. Carefully selected counsellors keep the boys busy in interesting occupations, supervising their athletics and swimming. Matrons see that their clothing is maintained in good order. They have the advantage of the use of all of the facilities of the larger camp while living apart from it. Boys in this division may attend classes for sixth, seventh, and eighth grades if their parents wish them to do so.

Picturesque Site

The boy who wants the "outdoor vacation" may enjoy it under the very best possible conditions in Chicago's Public School Camp. The camp site itself lends charm to a vacation spent there. It is situated on a picturesque plateau between Spider and Oxbow lakes, and these lakes are connected with the great Lac du Flambeau chain by beautiful rivers. The site is near Mercer, Wis., and is sufficiently remote to be free from outside influences and interferences. The woods and trails afford opportunity for hiking and camping trips, the lakes and streams lure those who like to fish or boat. The charm of the life in the great outdoors appeals to every boy, furnishing as it does the bit of romance necessary to make his impressions lasting.

All of these things are offered at a cost which is purely nominal. Full information is furnished by the Board of Education, 460 South State Street, Chicago.

Helen Stanley, who recently created the rôle of *Diemuth* in Richard Strauss's "Feuersnot" in America with the Philadelphia Civic Opera, will be heard during the season in the leading soprano rôles of "The Love of the Three Kings," "The Jewels of the Madonna," "Die Walküre," and "Madama Butterfly."



Carl Friedberg, Who Will Play a Beethoven Piano Concerto at Roxy's Sunday Concert.

Ensembles Heard in Boston Halls

BOSTON, Dec. 29.—The Boston Symphony Orchestra, Serge Koussevitzky, conductor, gave its tenth concert on Dec. 22 in Symphony Hall. The program comprised Bach's Concerto, No. 2, F Major, for violin, flute, oboe and trumpet; Mendelssohn's "Italian" Symphony; Rimsky-Korsakoff's "Schéhérazade."

Mr. Koussevitzky had also intended a performance of Florent Schmitt's "Psalm 143," with the Cecilia Society assisting as chorus. But the orchestral parts were delayed in the mails, and at the last moment "Schéhérazade" was substituted.

The Boston Chamber Orchestra, Nicolas Slonimsky, conductor, made its initial bow to a local audience in Jordan Hall on Dec. 20. Cordial applause was given each number. The orchestra is composed of seventeen Boston Symphony Orchestra players with Gaston Elcus, concertmaster. The program included music by Domenico Scarlatti, arranged by Michele Esposito; Handel, arranged by W. G. Whittaker; Gebhard, Robin Milford, Otto Straub, Saminsky, Frank Martin. Gertrude Ehrhart, soprano, was the soloist.

Carol Choir Applauded

Mount Holyoke College Carol Choir, ninety voices, directed by Dr. William Churchill Hammond, gave an entertaining concert in Jordan Hall, Dec. 17, before a capacity audience. About twenty-one vocal numbers were given, mainly Christmas carols, interspersed with motets and madrigals that dated back to the thirteenth and seventeenth centuries. The freshness of the young girls' voices was marked, their precision exact, and their release was reproachless. Dr. Hammond has in embryo another Harvard Glee Club, and his women's chorus is already on par with Dr. Davison's male singers from Harvard University. The Mount Holyoke Club of Boston sponsored the Jordan Hall concert, managed by A. H. Handley.

Constance McGlinchey, pianist, has made several Jordan Hall recital appearances, but that of Monday afternoon, Dec. 19, surpassed previous ones to a marked degree. She has matured in her art, playing compositions by Gluck-Saint-Saëns, Chopin, Schumann, Busoni, Ibert, Sgambati and Liszt. In all she essayed, Miss McGlinchey displayed musical intelligence, fine technic, and keen interpretative powers. These were especially noted in Chopin's Sonata, Op. 58 and the "Kreisleriana" by Schumann. She also played lighter pieces, such as "Alcove of Turandot," by Busoni; the "Nenia," of Sgambati; and "The Little White Donkey," by Ibert with rare deftness.

Alden Davies, tenor, presented the third program in the Sunday afternoon series of musicales at the University Club of Boston, Dec. 18. He was assisted by William Kempf, violinist, and Richard Malaby, accompanist.

Samuel Wilenski, pianist; Dorothy George, soprano; Karl Zeise, cellist, with Reginald Boardman as accompanist, were featured at the concert given by the Chromatic Club in the Copley-Plaza salon, Tuesday morning, Dec. 20. Miss George, for one of her encores, sang "The Grocer's Boy" by Richard Malaby, a local composer.

W. J. PARKER.

BEECHAM'S BROADSIDES

BRIMSTONE and sulphur mingled with flames of rosier hue swirled about a suite on the eighth floor of the Plaza Hotel Wednesday afternoon when Sir Thomas Beecham, the eminent British director and conductor, discussed music in England.

Before the gentle reader dismisses Sir Thomas's searching remarks as a bit of British petulance it is well to remember a few facts.

Although only in his forty-ninth year, Sir Thomas has had what Eaglefield Hull calls "a prodigious career." Inheriting millions from his father (who acquired his fortune in the manufacture of pills), Sir Thomas started his career as an "amateur of genius." As a boy he possessed an amazing memory. He once lost the score of "Rosenkavalier" on the way to Manchester, where Strauss' opera was to be performed and, without the slightest hesitation, conducted the whole work from memory. His professional labors began as director of a touring opera company in 1902. In 1905 he gave his first symphony concert in London with the Queen's Hall Orchestra; the next year he established the New Symphony Orchestra, which he conducted until 1908, when he resigned and formed the Beecham Symphony Orchestra.

At Covent Garden

In 1910 Beecham engaged Covent Garden and began his great work as a producer of opera. In the course of the next ten years he produced such significant works as "Elektra," "Salome," "Der Rosenkavalier," "Ariadne auf Naxos," Ethel Smyth's "The Wreckers" and "The Boatwain's Mate," "Delius' "A Village Romeo and Juliet," Debussy's "L'Enfant Prodigue" and "Pelléas and Mélisande," Stravinsky's "Nightingale," and a stage version of Bach's "Phoebus and Pan."

Although he has lost a million pounds in opera; and despite his recent assertion that the English are the most unmusical people in the world and that they treat their great artists like street sweepers, Sir Thomas is never happy unless he is founding a new orchestra, producing new works on a most elaborate scale, or evolving a new scheme to give England more music. Last month he organized the Imperial League of Opera which he says will bring British opera to life if 150,000 persons contribute tuppence weekly for five years.

His favorite composer is Mozart, and he has done a great deal to revive interest in Handel and to stimulate effort in behalf of British composers such as Delius. Mozart, Handel, and Delius will all figure on his opening Philharmonic program.

He will be introduced to New York as guest director of the Philharmonic Orchestra on Thursday evening, Jan. 12, in Carnegie Hall, with two other performances listed for the following Friday afternoon and Saturday evening. Following his New York appearances, Sir Thomas will be heard as guest conductor with the Philadelphia and Boston orchestras.

Highly Unconventional

"His platform manner," writes Victor Searchinger, "is highly unconventional. It betokens the enthusiastic amateur (in the best sense) who practices his art as a sport, as something to enjoy. His conducting is spectacular but not in the ordinary sense."

For no other conductor does the London Symphony play so well; he inspires them to go beyond themselves; he has the magnetic touch. Sometimes he may be difficult to follow, and his rehearsals are certainly hard work, but he is never tiresome; they like his "peppy" tempi, his electric rhythms, his incisive accents—and his cleverness. He never opens his mouth except to say something bright. Even an orchestra appreciates that. . . . He is the god of the younger generation of Englishmen, the brainy, go-ahead, 'superior' Englishmen of the Oxford type."

He is a man of rather short solid stature, with good color, rather prominent brown eyes, very conservatively dressed, wears spats, is eminently British in expressing himself, talks easily and well, prides himself on his humor and he has a rather formidable strata of irony.

Random Remarks

Here are a few remarks picked at random from his conversation Wednesday.

"British musical institutions resemble a

dozen flat tires that need to be inflated. The British National Opera Company is as usual in a state of suspense."

He heard George Gershwin's "Rhapsody in Blue" on the A quitanía, by phonograph, and remarked "Very pretty, very pretty."

"Contrary to a popular idea, in England I have always found that those most genuinely interested in music inhabit the boxes and best seats. The influence of radio on concert audiences leads me to look forward to a nation of Englishmen who will never get out of bed. A -- radio performances of good music I've every heard have been excruciating. Do London critics cover concerts by radio? Judging by their writings I should say they all do."

"I am busy making a new version of Handel's Solomon to be produced in London in March."

"Have we experiments in quarter tones? Certainly. In sixteenth tones overtones, half-tones, and all tones. And all in Albert Hall. The echoes there enable a composer to hear his works all over again."

"The wealthy and aristocratic class in England today take absolutely no interest in music."

"The only thing England takes seriously today is the United States. They also are also convinced that the finest orchestras in the world are now in America."

"The London Philharmonic is the most permanent institution in the world. It hardly ever functions."

"My most successful season of London opera was in Russian. No one understood a word of it."

"British composition is in a state of perpetual promise. It might be said to be one gigantic promissory note."

Opera In Canada

The Cosmopolitan Opera Company, of which Armand Bagarozzy is general director, is scheduled to play at Montreal, Ottawa, and Quebec, Canada, for two weeks beginning Jan. 9. The repertoire will include "Aida," "Faust," "Carmen," "Trovatore," "Cavalleria," "Pagliacci," and "Rigoletto." The artists engaged for the Canadian season include Helen Adler, Louise Taylor, Alice Kurkjian, Charles Hart, Pietro Barchi, Joseph Cavadore, Giuseppe Martino-Rossi, Alfredo Gandolfi, Luigi Dalle Molle and Ada Paggi. The performances will be conducted by Edward Lebegott, formerly of La Scala Opera. This Company recently played at the Cort Theatre, and preparations are under way for a New York spring season.

Musical Forum at the Gallo

The fourth subscription concert of the Musical Forum will be given in the Gallo Theatre on Jan. 8. Kurt Schindler has prepared a Russian program with the Kedroff Quartet, Nina Kosetz Koshetz, soprano, and Benno Moiseiwitsch, pianist, as soloists. Mme. Koshetz will sing two groups of songs, including numbers by Klinka, Cui, Rimsky-Korsakoff, and Dargomyzhskij, and Russian folk-songs arranged by Glazouff, Balakireff, Liapounoff, Liadoff, Karatygin, and Gretchaninoff. Mr. Moiseiwitsch will play two groups, devoting one to Medtner. The fifth concert of the Forum will be given in the Guild Theatre. The program will feature Spanish music, with Andres Segovia as soloist, and a choral group singing Spanish works in addition to the Trois Chansons of Ravel in their entirety.

ECKSTEIN IN NEW YORK

Special. By Wire from Chicago, Jan. 6. Louis Eckstein, president and general director of the Ravinia Company will arrive in New York on Monday for his annual visit to examine talent for the coming season of opera at Ravinia Park, Ill. Mr. Eckstein will be in his offices in the Graybar Building, 420 Lexington Avenue (headquarters of the Red Book Magazine), in order to make the necessary technical arrangements with the artists.



Lucille Chalfant, Coloratura Soprano, Singing in Opera in Nice and Other European Cities.

"La Loie" Fuller is Dead in Paris

Lois Fuller, who with Isadore Duncan lent a purple glow to the otherwise "mauve decade" in America, is dead in Paris, only a few months after the tragic death of the latter. After a three months' illness she succumbed to pneumonia.

Like so many outstanding artists of her day, recognition came to La Loie by way of Paris, where she was widely honored. She numbered among her friends, Claude Debussy, Rodin, Sarah Bernhardt and Anatole France. The latter wrote a preface to her biography.

Miss Fuller was born in the vicinity of Chicago sixty-three years ago. She began her career at an early age at the Academy of Music in that city. Thirty-five years ago, she went to Paris and presented her "fire dance"; subsequently she created her sensational "serpentine dance." Her innovations included spectacular dancing with yards of flowing draperies, and fantastic lights. She directed the ballet at the Opéra and at other celebrated theatres.

Of particular interest was her long intimate friendship with Queen Marie of Rumania, which was clouded with discord during the latter's recent visit to America.

Lois Fuller recognized Isadora Duncan's genius at a time when the latter was as yet unknown, and made no hesitation in pronouncing her praises.

Mrs. Adele Johnston

Mrs. Adele Johnston, wife of R. E. Johnston, New York concert manager, died on Christmas Day after a long illness. She had undergone an operation several months ago, and apparently was improving when she suffered a relapse that resulted in her death. Funeral services were held at the Campbell funeral parlors and were attended by many personages of musical importance. Anna Case sang Handel's "Angels Ever Bright and Fair." Flowers were sent by Giuseppe De Luca, Anna Case, Beniamino Gigli, the Association of Concert Managers and by many artists under the management of Mr. Johnston. Interment was in the Evergreen Cemetery.

Roxy Symphony Concerts Resumed

The Roxy Sunday symphony concerts which, owing to the holiday season, were omitted for the last two weeks, will be resumed on Sunday, Jan. 8. Carl Friedberg, pianist, will play the first movement of the Fifth Concerto by Beethoven. The rest of the program follows: Prelude, Choral and Fugue, Bach; Overture to "Don Juan," Mozart; "Invitation to the Waltz," Weber; "Til Eulenspiegel," Strauss.

The Beethoven Symphony

The Beethoven Symphony, Georges Zaslowsky, conductor, announces its fourth program, in this season's series of seven subscription concerts, in Carnegie Hall on Friday evening, Jan. 13. The soloist will be Joseph Achron, composer-violinist, who will play his concerto dedicated to Heifetz for the first time in New York. Soloists for following concerts will be Jacques Thibaud, violinist, Feb. 17; Nikolai Orloff, pianist, March 9. The guest artist for the closing concert on April 13 will be announced later.

POLISH COMPOSER EXPRESSES VIEWS.

*Alexandre Tansman, Whose Works Have
Been Widely Performed, Here for Tour*



Alexandre Tansman—One of the
Moderns.

BEFORE saying anything else, Alexandre Tansman, young Polish composer now in America for his first tour, expressed himself as belonging to the "Left School"—with, however, some restrictions. That is, he explains, that although he is writing music of the Twentieth Century because he happens to be existing in it, there is a lyrical element to this age as there is in every other and this he strives to find in his creations. Each period of life has its own lyricism, says Mr. Tansman; nowadays it may necessarily take a more or less "modern" manifestation but it is lyricism and not chaotic disturbance just the same.

"The great melodic lines in music are what come foremost, probably, with me," Mr. Tansman remarks. "I look upon musical art not only in its dramatic importance or for its interpretative value but also as an inspiration to give pure melody. I suppose there is a certain Polish character to my music, the national influence is really inescapable. Possibly I am carrying on the tradition of Chopin in a modest way—with a new conception of music and movement, of course.

"In writing for the orchestra my desires are not only for picturesque, descriptive, interesting effects, but also to bring out to the full the personality of the various choirs. Each instrument, I believe, must be heard

in its own line, not merely its individual sonority but also for its particular contribution to the forming of phrases. For forms, I often use the old classical styles, with some modifications in developing which are necessary to the modern conception."

Dislikes Theoretical Conception

Mr. Tansman states that he is an enemy of preconceived theories in composition. He makes use of atonality and polytonality, but unconsciously and without malice aforethought. The means, the modes, must be free, he says, and consonance has its value for effect just as dissonance has. And, most important, Mr. Tansman believes that music must always be an expression of life. This would appear to be a protest against writing merely descriptive music or music whose characteristics are bound up in pure movement and atmosphere, but there is also an expression of life and living to be found in creation of this sort, he observes. "A locomotive also has its place in existence, you know. Music must express not only the fashion of the moment, some interesting phenomena of the time, but also its humanity. And here, too, I return to my first thought of lyricism, the essential though not exclusive element in my own writing."

A great admirer of Chopin, the lyric master extraordinary, Mr. Tansman avers that possibly he is following in a modest way in the steps of his countryman. "Chopin is the only traditional master for a Polish musician for in him one may find the best understanding of the national sensibilities, combined with the clarity and color

of the French. My tendencies are the same, I believe. Although I do not strive for it, my music undoubtedly has a Polish accent—and I have also a French side. I have used movements in Polish dance rhythms—mazurkas and polonaises—in some of my works.

"My newest works? I have recently done a volume of six melodies for voice and piano on the poems of my wife, Anna Eleonora Tansman. Then there is the new piano concerto, my second, which I will play with the Boston Symphony in Boston around the end of December and in New York in January. I have some new chamber music. I have been working on a lyric drama, 'La

Nuit Kurde' to be given in Germany."

Mr. Tansman was born June 12, 1897, in Lodz and from early childhood showed a great inclination for music. He began studying piano at the age of five, his teachers being Gawronski, Padkaminer, Vas and Lutschg. When he was nine years old he began to compose. After he had finished college in his native town, he studied law at the University of Warsaw, and at the same time worked constantly at harmony, counterpoint and fugue.

His first work was played in 1916. Musicians wondered at the originality and the bold conception of his harmony, as they were aware of the fact that the contemporary production of the West was as yet unknown to him. In 1919 he was awarded the first and second prizes for composition (Grand Prix de Pologne), the competition being anonymous.

Totally unknown, he came to Paris in 1920. His compositions aroused great interest in the French musical world, where they passed rapidly from presentation before small audiences to those of the modernist concerts, finally appearing on the programs of the great Symphonic Associations. Thus the French capital, which so warmly received the young Polish musician, was the starting point of his growing renown.

He represented Poland at the International Festival of Zurich, where his work won great favor; in 1927 he was invited to go to Germany to conduct and play his works. Of his works, the following have already been heard in America: Sinfonietta, for small orchestra, the "Dance of the Sorceress," his Second Quartet, second violin sonata, sonatine for flute and piano, Melodies and others. During the last season his ballet, "The Tragedy of the Cello," was produced several times with great success by the Bolm's Allied Arts in Chicago, and in New York conducted by Tullio Serafin of the Metropolitan Opera, and his new Symphony met with success at its introduction in Boston by Serge Koussevitsky.

May Peterson, soprano, who sang Dec. 4 at a broadcasting concert in San Francisco, for Atwater Kent from Station KPO has been booked for another concert engagement in Portland, Ore., next April.

"Tree of Light" Bears Song Fruit

Houston Observes Holiday With
Impressive Ceremonies and
Tableaux

HOUSTON, TEX., Jan. 4.—Plans for a "tree of light in song" were developed under the auspices of the music section of the recreation department, with J. W. McFadden as director and Hiram Salisbury as chairman. An elaborate musical program, consisting of the finest available talent, began Monday, Dec. 19, after the presentation of the eighth annual tree of light by the season's debutants to the City Fathers, with a concert by the newly organized Recreation Band combined with the Texas Dental College Band.

Carolers, representatives from every church choir and every school in the city sang, "Joy to the World," "We Three Kings," "Hark, the Herald Angels Sing," "Silent Night," and other familiar carols. In conjunction with the musical numbers there were religious tableaux, in a setting of especial interest, taking place on the balcony of the City Hall. Arches were hung with transparencies painted to represent a stained glass window, behind which each tableau was formed. These "windows" were designed by Fredric Browne, instructor in free hand drawing at Rice Institute.

Bands Tour Streets

Bands, mounted on a flat car and decorated with lights and Christmas trees, toured the city, a different band taking a different route each night. The car was donated by the Houston Electric Company, through the courtesy of Carl Fraser.

These musical programs and tableaux were given every night during the week be-

fore Christmas. Organizations participating included, the Recreation Department Band, Kucera Band, Southern Pacific Band, Drescher's Saxophone Band and Octet, Girls Reserves, a cornet ensemble from the Recreation Band of sixteen cornets, a chorus of seventy-five from George Washington Junior High, the Sam Houston Male Quartet, First High School Band, massed school bands of 200 pieces, Police Band, Sängerbund Choir, a cornet quartet from the Texas Dental College, Mexican Mission Glee Club, Baytown Humble Oil Company Band, Christ Church vested choir, a cornet quartet from the Recreation Department Band, composed of women, and a group of singers accompanying the Municipal Band.

On Christmas Eve at 7 o'clock bells in all the churches, and chimes from Christ Church, the Esperson Building and St. Paul's Methodist Church rang out.

HELEN FREYER.

Plays New Cadman Sonata

PITTSBURGH, Jan. 5.—What was probably the first performance of Charles Wakefield Cadman's Sonata based on Joaquin Miller's poem, "From Sea to Sea" was given by W. K. Steiner, director of the Garner Piano School over Station KDKA on Jan. 4. Mr. Steiner is one of the four men who gave Cadman his musical education. The pianist has been heard over this station in a series of Wednesday evening broadcasts for the past few months, and his contract has recently been renewed so that the feature will continue, going on the air at 7:15 p.m. E. S. T. Mr. Steiner is assisted each week by Cass Whitney, baritone. These two have presented splendid programs, comprising works from the finest composers, among them Mozart, Beethoven, Strauss, Brahms, Chopin, Schumann, Tchaikovsky and many others.

Details of European Summer Festivals

DETAILS of summer festivals to be held in Europe are announced as follows:

The Bayreuth Festival will begin on July 19 and end on Aug. 19. "Tristan and Isolde" is the first opera scheduled, and will also be given July 28, Aug. 6, 10 and 18. "Parsifal" is announced for July 20 and 29, as well as for Aug. 7, 9 and 19. "Reingold" is listed for July 22, Aug. 1 and 12. "Walküre" is to be sung on July 23, Aug. 2, 13 and "Siegfried" on July 24, Aug. 3, 14. Dates for "Götterdämmerung" are July 26, Aug. 5, 16.

The announcement for the Wagner-Mozart Festival in Munich lists the following operas and dates: "Figaro's Hochzeit" July 30, Aug. 11, 30; "Die Zauberflöte" Aug. 2, 19, 25; "Cosi fan tutte" Aug. 7, 23; "Die Entführung aus dem Serail" Aug. 9, 26; "Don Giovanni" Aug. 15, 28. The Mozart performances will be given in the Residence Theatre. Wagner operas will be given in the Prinz Regent Theatre as follows: "Die Meistersinger," July 26, Aug. 4, 20, 31; "Parsifal," July 28, Aug. 6, 27; "Tristan and Isolde," Aug. 1, 24; "Reingold," Aug. 8; "Die Walküre," Aug. 10; "Siegfried," Aug. 12; "Götterdämmerung," Aug. 14; "Lohengrin," Aug. 17, 22.

At Salzburg the Dramatic and Mozart Festival will be held during August. Mozart's "Magic Flute," Donizetti's "Torquato Tasso," and Beethoven's "Fidelio" are included in the musical calendar. Franz Schalk and Bruno Walter will direct the Vienna Philharmonic; there will also be chamber music. Max Reinhardt will present Hofmannsthal's "Everyman" and Schiller's "The Robbers."

During July and August festival plays will be given at Heidelberg.

The International Society of Contemporary Music will meet in Vienna during September.

The Shakespeare Summer Festival, at Stratford-on-Avon, will be held from July 2 to Sept. 8.

Jules Daiber of 920 Steinway Hall is the American representative for these festivals.

Seattle Recitals Continue Briskly

Amphion Society and Resident Composers Are Prominent
on Calendar

SEATTLE, Jan. 4.—The Amphion Society of Seattle, singing in the first concert of its eighteenth season, gave a program of preference numbers voted on from Amphion presentations of the last seventeen years. Directed by Graham Morgan, and assisted by Arville Belstad, pianist, approximately eighty men constituted this veteran chorus, whose program was of high musical worth. Ruth Wohlgamuth served as accompanist on this occasion, since Mr. Belstad, the regular accompanist of the club, occupied the soloist position of the evening, and that with merit. Glauco Merrigiolo, flutist, also assisted.

Composers of Seattle were given representation at the sixth annual composers' concert sponsored by the Seattle Clef Club. The creative bent of Carl Pitzer, Walter Reynolds, A. F. Venino, Claude Madden, Carl Paige Wood, and George F. McKay, was demonstrated in original and attractive music—songs, piano soli, and instrumental numbers for trio, quartet, and sextet. The program was given by Sidney Dixon, tenor; E. W. Marble, baritone; Alice Colman Bogardus, soprano, soloists; and Odessa D. Sterling, Claude Madden, George Kirchner, Mildred McPherson, Marjorie Chandler, Samuel F. Couch, George F. McKay, Donald Bushell, and Vesta Muth, in various ensemble combinations.

The Ralston Club, Owen J. Williams, director, sang in concert with Florence Beeler, mezzo-contralto, as assisting artist, and gave a program with popular appeal. Miss Beeler, singing two arietti, Manfrace's "Povero Cor" and Stradella's "Cosi, amor, mi fai languir," and a miscellaneous group, reached a high point of artistry which was generously recognized by the audience.

The Christmas program of the Ladies' Musical Club was presented by Glauco Merrigioli, flute; Hubert Graf, harp; Ellen Shelton Harrison, soprano, and ensembles of women's voices and mixed voices directed by Amy Worth. DAVID SCHEETZ CRAIG.

"SHOW BOAT" TIES FAST

Musical Comedy Grows Serious

Otto Harbach Comments

By HOLLISTER NOBLE

"Show Boat," a musical comedy, based on Edna Ferber's novel, music by Jerome Kern, book and lyrics by Oscar Hammerstein 2d, dances by Sammy Lee, presented by Florenz Ziegfeld, at the Ziegfeld Theater, with the following cast:

Windy	.....Allan Campbell
Steve	.....Charles Ellis
Pete	.....Bert Chapman
Queenie	.....Aunt Jemima
Parthy Ann Hawks	.....Edna May Oliver
Cap'n Andy	.....Charles Winniger
Ellie	.....Eva Puck
Frank	.....Sammy White
Rubber Face	.....Francis X. Mahoney
Julie	.....Helen Morgan
Gaylor Ravenal	.....Howard Marsh
Vallon	.....Thomas Gunn
Magnolia	.....Norma Terris
Joe	.....Jules Bledsoe
Backwoodsman	.....Jack Daley

IF she wants to, Miss Edna Ferber is perfectly safe in selecting several large villas and accessories on the Riviera with no more security than her share of the proceeds of "Showboat." Florenz Ziegfeld's glorification of her immensely successful novel, "Showboat" is going to be in New York for a long, long time.

Lest the staid readers of this solemn journal raise their eyebrows over this apparently superficial excursion into the more carefree realms of the art of music, we hasten to add that we weren't wholeheartedly enthusiastic over "Showboat." We think the melodic inventions in even the best musical productions on Broadway are a good deal below par. And the music in the motion picture palaces, with the exception of the Sunday symphony concerts, took a long slide this winter.

But there are portents in the air. "Showboat" is one of them. The action almost slavishly follows Miss Ferber's book. There is plenty of plot. Best of all, Jerome Kern has woven a score richly orchestrated, beautifully lyric and generally excellent in its effective moods and extensive range of color. He has even composed a pseudo-spiritual, "Old Man River," which enables that admirable baritone, Jules Bledsoe (what happened to the Julius) to do some excellent work with a negro ensemble.

The New York reviewers were generally enthusiastic. For us "Showboat" is a bit too stately. There isn't enough comedy and Mr. Kern's music did not always capture the intended mood of the earlier scenes. But the net result is wholly charming. The score and libretto are in excellent taste and frequently attain real distinction.

In fact with "Showboat" and "Golden Dawn" as our cornerstones, we were just about to dash off an article on "Musical Comedy Gets Serious," when Otto Harbach decided to write an article entitled, "Musical Comedy Gets Serious." It appeared in the New York Herald Tribune last Sunday and saved this stumbling pen a great deal of trouble. Let Mr. Harbach, librettist of "Sunny," "The Desert Song," "Rose Marie" and other Broadway successes, speak:

"While striving in our rudimentary way to create shows which we hope will please the public and bring us in royalties (rated by the Internal Revenue authorities jocosely as 'unearned income'), we have endeavored to improve the standard of such entertainments. That real progress has been made is attested by the fact that whereas formerly America depended on Vienna, Paris and London for her operettas and musical comedies, which were presented on our stage in adapted form, now our native musicals have the ascendancy. Indeed, instead of importing, America is exporting. Musical shows which originated here are winning success all over Europe, in South Africa and in Australia.

"Present-day composers are not held down in this fashion. Perhaps that is one reason why we have so many good ones—Jerome Kern, Sigmund Romberg, Rudolf Friml, Herbert Stothart, George Gershwin, Emmerich Kalman, Vincent Youmans, to name only a few among many—for no one man holds the palm alone as Sir Arthur did in England.

These composers work with the authors and receive suggestions as to the sort of song number that a situation in the "book" calls for; but the spontaneity of their inspiration is not shackled with

words written in advance. Thanks largely to our gifted musicians of today, and to Victor Herbert, Karl Hoschna and Louis Hirsch of yesterday, American musical plays have come into their own.

"Like every one else who works in this field, I have long had my hopes and hunches that musical comedy would eventually emerge from triviality. Established custom demanded that this type of entertainment deal only with surface smartness and silly absurdities. The plot had to be a series of farce complications of a sophisticated and perhaps rather slyly seasoned sort. Audiences were supposed to expect just that kind of thing, and we authors were ordered to concoct it for them in Continental style. And we did, turning out giddy piffle de luxe.

"I myself had wonderful good fortune with the work I did on 'The Three Twins,' 'Madame Sherry' and 'High Jinks.' I was happy that they had succeeded, and I had no reason to be ashamed of them; yet I did not relish the idea of writing pieces on that order for the rest of my life.

"At this juncture I was sent for by Arthur Hammerstein, who needed a new vehicle for Emma Trentini. He introduced me to the man who was to write the music—a brilliant young composer named Friml, who had studied under the great Anton Dvorak. As Friml had never written for Broadway, he was unfettered with notions of 'how these things have to be done.' He and I talked things over and we soon agreed that the show was to be of a more serious kind than the public was supposed to like. Hammerstein, at that time by no means a rich man, undertook the risk of our experiment.

"That show was 'The Firefly.' When it opened the consensus of opinion was that it wasn't bright and witty enough; that it had too much plot and too much straight drama. But, to the astonishment of the experts, it proved a substantial hit. Even today, after seventeen years, it is constantly being played in stock.

"Ever since then scarcely a year has passed that I have not written a show for Arthur Hammerstein. Each time I have tried to do something of a little more serious nature than the usual run of musical comedy entertainment. The result has been that throughout the series—from 'The Firefly' and 'Katinka' to 'Wildflower,' 'Rose Marie,' 'Song of the Flame' and 'Golden Dawn'—the later ones written in collaboration with Oscar Hammerstein the second—there has been a constant increase in the serious note.

"Our last story, 'Golden Dawn,' could



Norma Terris Is the Lovely "Magnolia" in Ziegfeld's "Show Boat."

have been sold in grand opera form. It is a grand opera subject treated in a non-grand opera manner. The truth is, in the development of this kind of musical show, we have adventured into a sort of No Man's Land in between the two, in which serious drama is mingled with comedy.

"Incidentally, we have broken away from the old convention of two sets. We present our play in as many acts and scenes as the

story calls for; and, borrowing from the technique of the cinema and from the scenic devices of the revue, we carry the thread of the plot along between scenes.

"This kind of show offers far greater scope for the composer than the old type ever did. Light frivolity called for sparkling tunes—nothing more. But music which has not its root in emotion of a deeper sort cannot amount to much as music."

"GOLDEN DAWN" IN NEW THEATER

NEW YORK'S newest theater claims the interest of musical folk for two reasons:

First, Arthur Hammerstein, owner and director of the new Broadway playhouse which bears his name, built and dedicated it to the memory of his father, Oscar Hammerstein, opera impresario extraordinary.

Second, its inaugural production, "Golden Dawn," is a music drama of the sort that intrigues discriminating ears—one in which the music is quite as important and engaging as the drama, and which is sung by a cast of splendid artists, headed by Louise Hunter, erstwhile of the Metropolitan Opera; Marguerita Sylva, of "Carmen" fame; and Robert Chisholm, an Australian baritone who has won the esteem of London audiences.

The new Hammerstein Theater, part of a thirteen-story office building in Broadway between Fifty-third and Fifty-fourth streets, has a seating capacity of 1,265. The interior of the theater is strikingly cathedralesque in appearance, the decorative scheme being a consistent adaptation of Gothic architecture, yet simple and dignified.

This ecclesiastical atmosphere is further emphasized by the presence of a large concert organ, and on each side of the proscenium there is a series of five stained glass windows illustrative of operas prominent in the repertoire offered by the late Oscar Hammerstein: "Thais," "Louise," "Griseldis," "La Jongleur de Notre Dame," "Don Quixote," "La Navarraise," "Pelléas et Mélisande," "Hérodiade," "Elektra," and "Cavalleria Rusticana."

An Intriguing Play

The libretto of "Golden Dawn," which opened the Hammerstein Theater Nov. 30, was written by Otto Harbach and Oscar Hammerstein, 2nd. The music was composed by Emmerich Kalman and Herbert Stothart. The work is in two acts with eleven scenes—designed and executed by Josef Urban.

The action takes place in and near a German prison camp in Africa during the World War. The plot contains the inevitable romance, plus enough secondary plots, counterplots, intrigue, native African religious ceremonials, and all that sort of thing to make tense dramatic entertainment. And there is a tasteful seasoning of humor. The music is definitely melodious, but uncommonly well written for theater music. There are moments of genuine operatic splendor. The vocal line affords big opportunities for Miss Hunter, Mme. Sylva, and Paul Gregory, the hero-tenor, and they make the most of them, while baritone Chisholm, in the rôle of the villain, waxes vocally magnificent in his big moments.

There are a number of singers from the old Russian Cathedral Choir in the large chorus which figures prominently in things musical and dramatic, also a large ballet which does interesting things. The total cast numbers 150.

Altogether, "Golden Dawn" is one of the most artistic productions, both musically and theatrically, offered New York theatergoers in several seasons. It is drawing large audiences nightly—and probably will for some time to come.

Red Letters on the New York Dramatic Calendar

- Paris Bound**—Music Box—Philip Barry discusses divorce and its oldest grounds in terms dramatically effective and unflaggingly amusing. If you can't get seats immediately, keep on trying.
- Coquette**—Maxine Elliott's—Helen Hayes gives one of the remarkable performances of the year.
- The Royal Family**—Selwyn—The home life of actors—and how! If you don't laugh at this one, you're probably an actor.
- Max Reinhardt's Productions**—Cosmopolitan—Whether with mobs or with individuals these productions are incomparable.
- The Irish Players**—Gallo—The best expose of the Irish temperament we've ever seen.
- Behold the Bridegroom**—Cort—Judith Anderson gives an absorbing performance.
- Porgy**—Republic—What the Irish Players do for the Irish, Porgy does for the negro.
- Command to Love**—Longacre—Still very much worth seeing.
- The Racket**—Ambassador—Chicago melodrama. But what else could Chicago be?
- The 19th Hole**—Little—See the locker room in this.

More Or Less Musical

- Show Boat**—Ziegfeld—Ziegfeld's glorification of Edna Ferber's best seller. Fine score.
- Golden Dawn**—Hammerstein—Near-grand opera.
- Manhattan Mary**—Apollo—Ed Wynn!—Ed Wynn!—Ed Wynn!
- Funny Face**—Alvin—The best dancing in town—see for yourself.

Broadcasting Across the Country

WITH the increasing number of great musicians who are turning to broadcasting, a new scheme of things is taking place. A liaison between art and "big business" is being formed. And although as has been accurately stated by the editor, the artist loses no prestige by this new arrangement, the alignment is not without its grain of sly humour.

The impresarios of broadcasting are not backed by financiers nor wealthy patrons of music. Instead a soap manufacturer may contribute to the fame and fortune of a celebrated prima-donna. A coffee grower sometimes sponsors an engagement of a great tenor. Ringing high tones and dinner beverages are both avowed as good to the last drop. A chewing gum, listeners are told, has made available the sensuous art of a famous violinist.

The trend may yet reach the legitimate concert halls. When it does, is not probable that the posters outside Carnegie Hall will blazon the information that the "American Tin Can Co., presents the Tenor with the Golden Voice"?

The fact that bears remembering is that broadcasting through audible advertising has found a way to make famous artists and great music available to millions who otherwise would never hear either. The axiom of this and an adjustment of the sense of values are the only things necessary to "make everybody happy."

Light Opera Missed

What has become of the N. B. C.'s Light Opera Hour? This feature presented many a worthy operetta which received a commendable performance by a competent ensemble under the direction of Cesare Sodero. Not the least of the hour's offerings were the tabloid versions of the comedies of Gilbert and Sullivan. The principals, in addition to possessing excellent voices, were wont to sing with fine regard for the texts of the presentations. They also achieved, via the reproducers, in establishing the intimate atmosphere so essential in light opera for its complete delectation. Undoubtedly many a broadcast listener regrets the discontinuance of this feature.

It is probable that if the Savoyards and other light opera enthusiasts will but protest loudly enough and long they might bring about its resumption. The artists of the ensemble are still on the station's staff, although engaged in other broadcasts. Mr. Sodero, as is apparent to readers of this page, has not deserted his post as musical director. Their return in the Light Opera Hour, should it be consummated, would be welcomed with wide open arms.

Josef Lhevinne and Many Others (Ampico Hour, WJZ and Blue Net Work, Jan. 1). No sooner did one manufacturer of reproducing pianos complete his broadcasting labors than a rival concern took up the burden. Of course the Ampico Hour, like all other commercial features, is intended mainly to stimulate interest in as many as possible for its particular product. But it might follow the example of the recent Duo-Art recitals and set aside certain evenings for certain types of music. In this manner those who care for the vacuous tinklings of the piano-teams now the fad in musical comedies will not be forced to wait through a real pianist's program, and *vice versa*. For never the twain shall meet.

Mr. Lhevinne, or those responsible for his share in the proceedings, might have been more generous. The two numbers played by this outstanding artist (excluding the two recordings) merely whetted the interest of lovers of piano music who were forced to sit through the early banality of the program until the pianist was presented. Liszt's "Liebestraum" and arrangement of Paganini's "La Campanella" were Mr. Lhevinne's "personal" offerings. The artist's well known powers and musicianship were not lacking in these works. "La Campanella," though hardly of much musical interest, nevertheless served as a "show piece" for the pianist's remarkable technical accomplishments.

Vincent Lopez conducted his orchestra in excerpts from Faust set to dance rhythms. Although there ought to be a law, the rendition had its intriguing moments. In addition an orchestra played three times, a tenor sang popular songs and recordings were heard from current Broadway attractions. One received his money's worth in quantity at least.

Reviewed by David Sandow



Josef Lhevinne, Famous Pianist, Who Was Heard Recently in the First Ampico Hour Which Was Also His Initial Radio Appearance.

Rosa Ponselle, Martinelli, Pinza & Metropolitan Opera Orchestra & Chorus (Victor Hour, WJZ & Blue Network Jan. 1). On the first day of 1924 the Victor Talking Machine Company inaugurated an

annual season of weekly broadcasts. Resuming the series on the same day of each succeeding year, the organization, by calling on the artists of its Red Seal division has presented some of the greatest programs in Broadcasting's young history. In this presentation the Victor Company sponsored a concert which had such sensational values as to launch radio's 1928 season with an "all star" program of head line proportions.

Mr. Martinelli was the first star to make his bow in this series. He chose "O Paradiso" from Meyerbeer's "Africana" as the vehicle to convey his beautiful tenor voice to its many admirers about the reproducers. The aria was well sung without trace of effort and with ringing climatic high tones. Despite its long and strenuous service the voice maintains a freshness of quality which bespeaks well for Mr. Martinelli's method of singing.

Rosa Ponselle, now a center of great operatic interest due to her triumph in Bellini's "Norma," sang the "Casta Diva" from this opera. In glorious voice, she repeated the success which won the highly laudatory approbation of critics and opera goers when it was heard in the Opera House.

The Abbot's aria from Verdi's "La Forza del Destino" showed Mr. Pinza as a conventional operatic bass inured to routine rôles. His work had the authoritative note acquired by long experience.

The capabilities of these artists having been recorded, it remains only to give the plain facts of the ensemble work. The Miserere from Verdi's "Il Trovatore," the

Temple Scene in Act 1, "Aida," and the trio from the last act of "La Forza del Destino" were heard with the Metropolitan Opera orchestra and chorus assisting under the direction of Giulio Setti.

There were also heard several familiar choruses from operas in the repertoire of the Metropolitan, which included both ragged and commendable singing. The hour contained in addition to the orchestra already mentioned the excellent Victor Orchestra under the direction of Rosario Bourdon. Mr. Childs of the company was a dignified master of ceremonies.

United States Army Band. (WJZ Dec. 29). A military band in its most literal sense that can turn its attention to other than stirring marches and "barrack room ballads" is as rare as a contented prima-donna. The Army Band, Capt. William J. Stannard, conductor, has during the course of its weekly broadcasts demonstrated its versatility by venturing into non-martial by-paths. Schubert's "Rosamond" Overture lost none of its charm when emanating from brasses and reeds in lieu of the conventional orchestra . . . and other numbers of the program were treated in the best concert hall manner and with respect.

Frederic Baer, New York Symphony (R.C.A. Hour WJZ and Blue Network, Dec. 31). To many music lovers this may have been the first time Walter Damrosch's setting of Kipling's "Danny Deever" was heard with the composer conducting. And it is certain it was never accorded a more effective rendition than that of Mr. Baer's. Cheers and loud hurrahs plainly audible in the reproducer told of the enthusiastic approval of the guests in the studio.

Mr. Baer, besides possessing a rare baritone voice, has marked histrionic ability. The listener recalls a concert performance of "Fidelio" last season by the New York Symphony with Walter Damrosch at the conductor's desk when this artist as Pizarro merited major honors in a cast of famous soloists. On this occasion Mr. Baer never forgot that Damrosch's "Danny Deever" is primarily a musical work, and he endowed the composition with rich tones skillfully colored to portray its dramatic contents.

Mr. Damrosch spoke of the many requests his devotees have made for a full length symphony. He promised to grant this in the future; and by way of preparation probably, conducted the orchestra in Schubert's "Unfinished" Symphony. The cheerful conductor drew from the skilled musicians his familiar interpretation of this beautiful work.

Judson Symphonic Hour (WOR Jan. 1). Howard Barlow, conductor, maintains in this hour the high musical standard set for it at its inception in the beginning of the season. Week after week the Judson Symphony Orchestra and assisting soloists can be relied upon for a very artistic hour of the best in music. A glance at the following program played on this first day of the New Year will serve better to show the concert hall quality of the broadcast.

Weber's Overture "Der Freischütz"; Gounod's setting of Tennyson's "Ring Out Wild Bells"; Introduction and Rondo Capriccioso by Saint-Saëns for violin solo, and Mozart's C Major ("Jupiter") Symphony were among other things that comprised a well balanced list.

Ruth Ray, who accompanied Caruso on his last concert tour, was the violin virtuosa. Vernon Archibald adequately employed his baritone in the Gounod work.

Ignaz Friedman, Philadelphia String Simphonietta. (Duo-Art Recital WEAF and Rex Network, Dec. 28). This broadcast marked the last of the current series of exceptional programs offered by the Duo-Art Company, comprising thirteen presentations in all. Many great artists have been heard during the course of this feature, the last being the eminent pianist and composer Ignaz Friedman. In this program he performed with his accustomed musicianship, perfected technic and polished tone. Chopin's Nocturne, Op. No. 62, No. 1, was enhanced by a poetic and moody interpretation, with an excellent singing tone permeating the work throughout . . . but suffered somewhat by a too deliberate tempo in certain passages. Lending his deft fingers to the same composer's Polonaise, Op. 71, No. 2, the artist negotiated difficult passages with a clean cut fluency. He further endowed this work with considerable musical quality.

The Simphonietta, an organization com-

(Continued on page 21)

THE TURN OF THE DIAL

The Week on the Air

Agnes Davis, soprano, national Atwater Kent Contest winner, in Atwater Kent Hour, with **Armand Tokatyan**, Metropolitan tenor, as fellow artist, **Sunday, Jan. 8** at 9:15 p. m., E. S. T. (8:15 p. m., C. S. T.) over WEAF and Red Network. Miss Davis will sing an aria and a group of songs.

Lenox String Quartet, comprising Wolf Wolfson, first violin; Edwin Ideler, second violin; Herbert Borodkin, viola; and Emmeran Stoeber, cello; in half-hour program **Sunday, Jan. 8** at 7:45 E. S. T., over WJZ. The program, Haydn's Quartet in G Major, Op. 77, No. 1.

Alexander Semmler, pianist, and **Elizabeth Lennox**, contralto, in Columbia Symphonic Hour with Judson Symphony Orchestra, **Sunday, Jan. 8** at 3 p. m., E. S. T. Mr. Semmler will play a piano concerto; Miss Lennox will sing an aria from Gluck's "Iphigenia in Tauris"; and the orchestra will play the Overture to "Iphigenia in Aulis" by Gluck; one movement from Mendelssohn's Scotch Symphony and the Suite from "As You Like It" by Homer Quilter. Over WOR and network.

"Cathedral Hour" inaugurated by Columbia Broadcasting System, **Sunday, Jan. 8** at 4 p. m., E. S. T. over WOR and network. Religious and classical music by instrumental and vocal ensembles and soloists.

George A. Meader, Metropolitan tenor, with Seiberling Singers, **Tuesday, Jan. 10**, at 8 p. m., E. S. T. (7 p. m., C. S. T.) over WEAF WFI WTIC WJAR WTAG WCSH WEEI WRC WGY WCAE WTAM WWJ WSAI WEBH KSD WRHM WOC WHO WOW WDAF KVOO WFAA WHAS WSM WMC WSB.

"Mignon," by Thomas, presented by NBC Opera Company under direction of Cesare Sodero, **Wednesday, Jan. 11** at 10:30 p. m., E. S. T. (9:30 p. m., C. S. T.) over WEAF WCSH WLIT WRC WCAE WSAI KSD WHO WHAS WSM WTAM WTIC WSB WOW. Soloists: Devora Nadworney, mezzo-soprano; Genia Zielinska, soprano; Giuseppe de Benedetto, tenor; Judson House, tenor; Nino Ruisi, bass; Carl Rollins, baritone.

"Folk Song Possibilities of Tomorrow" selected from compositions of Charles Wakefield Cadman, Carrie Jacobs Bond, Ernest R. Ball, Irving Berlin, George Gershwin and Sigmund Romberg, in Kolster Radio Hour, with orchestra, Karolers and soloists; **Wednesday, Jan. 11**

at 9 p. m., E. S. T. Over WOR and network.

Memorial to Stephen Foster in Columbia Phonograph Hour, **Wednesday, Jan. 11** at 10 p. m., E. S. T. over WOR and network. Presentation of compositions of the song writer in chronological order.

Sir Thomas Beecham, noted English conductor, with **New York Philharmonic, Vladimir Horowitz**, **Thursday, Jan. 12**, at 8:25 p. m., E. S. T. (7:25 p. m., C. S. T.), over WOR and network. Program: Piano Concerto in B Flat Minor, by Tchaikovsky; Overture Teseo, Musette from "Il Pastor Fido" and Bouree from "Rodrigo" by Handel; Intermezzo, The Walk to the Paradise Garden from "The Village Romeo and Juliette" by Delius and the symphonic poem, "Tasso" by Liszt.

U. S. Army Band, **Thursday, Jan. 12** at 7 p. m., E. S. T., over WJZ, N. Y. and WRC, Washington, D. C.

Benno Moisewitsch, pianist, in Ampico Hour, **Thursday, Jan. 12** at 8:30 p. m., E. S. T. (7:30 p. m., C. S. T.) over WJZ WBAL WBZ WBZA WLW KYW WHAM KDKA WJR KWK WTMJ WRHM.

"Sappho," by Massenet, in Balkite Hour, **Thursday, Jan. 12**, at 10 p. m., E. S. T. (9 p. m., C. S. T.) over WJZ WBZ WBAL WBAL WHAM KDKA WLW WJR KSD WCCO KYW WGN WMAQ WENR WEBH. The cast: Mary Garden, soprano; Lucille Meusel, soprano; Maria Claussens, mezzo-soprano; Frenand Anseas, tenor; Edouard Correuil, Bass; Desire Defrere, baritone. Giorgio Polacco will conduct.

Charles Premmac, French tenor, and the French Trio with Mme. Lydia Sacitzkaya, harpist, in a "Petite Musicale" **Friday, Jan. 13**, at 8:15 p. m., E. S. T. over WOR.

Balalaika Orchestra, under direction of A. Kirilloff, in Russian folk songs, Tchaikovsky's "Antande Cantabile" and Chopin Etude No. 3, **Friday, Jan. 13**, at 8:30 p. m., through WJZ.

"The Ameer," Victor Herbert's musical comedy, with Frank Daniels, in the Philco Hour, **Saturday, Jan. 14**, at 9 p. m., E. S. T. (8 p. m., C. S. T.) over Blue Network.

"Pacific 231" by Arthur Honegger, repeated in RCA Hour by **Walter Damrosch and the New York Symphony, Saturday, Jan. 14**, at 8 p. m., E. S. T. (7 p. m., C. S. T.) over WJZ WBAL WHAM WLW KDKA WJR WRC KYW WCCO KSD WOC WOW WDAF WHAS WSM WMC WSB WEEI WTIC WJAR WTAG WCSH.

Outstanding Concert Events in New York

(Continued from page 1)

teenth century's Elmer Gantry, *John of Leyden*—John's tenor dream of power, "Sous les vastes arceaux d'un temple magnifique"; *Fides* "Ah, mon fils," still hugged and lugged on the concert platform by many a contralto; the music of the opera's unintended but sure-fire comic relief, the ice-skating ballet; the battle song of the Anabaptists; the "Hymne triomphal" against a rising, red Japanese sun; the Coronation March. When we were very young they sounded better, but now we are six—at least.

We didn't get so much as a flutter out of any of them at this revival, and we didn't get much more out of them when Mr. Gatti Casazza dragged out the opera before, in a February, nearly ten years ago. It lasted only two years then, the death of Caruso having put an end to it. But we doubt if it would have gone on much longer in any case; it needs a lot of revival.

The truth is that Meyerbeer's musical "effects" are stunts; they prick the epidermis of the senses for a moment and in a moment more are forgotten. This commits him to a system of continuous pin-prick and you so soon get used to it you don't notice it. He didn't have genuine talent enough to learn how to use an icepick, like Verdi.

In his own day—the thirties and the forties of the last century—Meyerbeer was looked upon as an innovator in opera but we can see now that he merely fooled some of his contemporaries. Wagner he never fooled. His supposed originality was on the surface of his music, so to say, and had nothing to do with its inwards which, in "Le prophète," is stuffed music about a stuffed prophet.

He was quick to see and grasp the operatic lead of Rossini and Auber—the Rossini of "Guillaume Tell" and the Auber of "La Muette de Portici." He improved on the melodic phrase as they had developed it for dramatic effect—he made it melodramatic, chiefly by flinging a bit of arresting declamation into a song just at the point of its climax. He flings it into the big air of *Fides*, for instance, the "Ah, mon fils," in the wholly unexpected "Que vers le ciel s'élève ma prière." And the thing has stuck to French opera for better or worse ever since.

You are surprised, sometimes a bit shocked if you are still not too completely sophisticated, by some of Meyerbeer's devices; but you are never touched, never really stirred. There is no fire in his passion, no tears in his his sorrow or his grief. It is all a show and showman's fate is as good as he deserves.

We can imagine two reasons, neither of which seems to be precisely what we old-fashion people used to call cogent, for Mr. Gatti's renewed interest in "Le prophète." One of them is his natural anxiety about what has become of the legend that the Metropolitan gives French opera; the other is Mr. Giovanni Martinelli's anxiety to sing all the rôles of Enrico Caruso.

The legend about French opera hereabouts needs a shot of novocaine as often as possible to keep it from crying out in pain. But the patient seems to be getting so used to the treatment that it no longer responds very readily. Certainly it was difficult to recognize this "Prophète" as French. The conductor was Mr. Artur Bodanzky, a Bohemian of German training. The cast was about as cosmopolitan as the Metropolitan affords, but it did include a Frenchman, Léon Rothier. He sang and acted in French. The others sang and acted in Metropolitanese.

Mr. Martinelli, the *John of Leyden*, had to overcome the handicap of what sounded like an oncoming cold and he did his best to sing over it whenever the music let him; but his acting suffered from operatic rubberstampitis. Margaret Matzenauer, the *Fides*, has chronic voice trouble, which became acute both in the "Ah, mon fils" and in the big duo with *Bertha*, sung by Leonora Corona. Miss Corona caught the infection at the moment and the duo became excruciating. The whole performance, it struck us, was pretty poor make-believe; which is perhaps all that is coming to Meyerbeer from anyone who can any longer be interested in him.

The Schola and Berlioz

The Schola Cantorum, Hugh Ross, conductor, giving "The Damnation of Faust" by Berlioz, at Carnegie Hall, Dec. 28, evening.

Coming to Berlioz and his "Faust" quite shifts the picture from the Meyerbeerian scene. Perhaps one may best point out just how by recalling that Berlioz first gave this "Faust" at his own expense in the Opéra

Reviewed By Irving Weil

Comique (no one would have given it for him) three years before "Le prophète" was given at the State's expense at the Opéra (in 1849); that the one was a disastrous failure and the other a Meyerbeerian success, for the great Giacomo had already been kinging it in Paris for more than fifteen years. Berlioz, although a showman, too, was a poor one.

But "La damnation de Faust"—opera in spite of Berlioz's insistence that it was merely a "dramatic legend"—is an altogether different matter from "Le prophète" or anything in the rest of the Meyerbeer catalogue. The showman's impulse in it is less melodramatic than grandiloquence. For the most part, Berlioz's music talks big but doesn't say much. Sometimes, though, he forgets himself, forgets the pose of the Berlioz of the Memoirs, forgets some of his theories and finds his text driving him to write real music.

The trouble with this "Faust" is, however, that the genuine stuff in it doesn't come along until it is half over. There is, to be sure, the "Rakoczy March" in the first part of the four into which the piece divides itself, but the march is an authentic Hungarian tune and not Berlioz. Indeed, he set his whole first scene arbitrarily in Hungary (which was quite like him) merely to find a place for the tune, which he had fallen in love with. Then there is the Ballet of the Sylphs in the second part and whilst it still has its popularity on concert programs, it seems to grow more wearisomely trivial every time one listens to it. And *Méphistophèle's* Song of the Flea is simply talking.

As a fact, there is no music worth talking much about until one comes to the third part of this "Faust." *Marguerite* then enters the

story and this seems finally to have aroused Berlioz. The "ewig weiblich" got hold of his imagination—it often enough did even when he wasn't composing—and drove him to tap his best vein of invention. *Marguerite's* "Chanson gothique," "Le roi de Thulé" emerges from all the preceding futility as something of distinction and pure beauty.

The performance by the Schola Cantorum under Hugh Ross, its young Canadian conductor, was rather better than so-so. He had his own chorus, Bruno Huhn's Banks Glee Club of men's voices, the Philharmonic Orchestra and a solo quartet numbering Dusolina Giannini, Richard Crooks, a young baritone named George Fleming Houston and Ivan Steschenko.

The most interesting of these soloists was Mr. Houston, the *Méphistophèle*. He put recognizable dramatic spirit into what he did and there was considerable power and a carrying resonance to his voice. He sang in Mary Garden French, to be sure, but that sort has the virtue of being intelligible. Miss Giannini went at *Marguerite's* music somewhat timidly but she sang the "King of Thulé" song simply and that alone should give her a good mark. Mr. Crooks groped about a bit too much to be at his best.

It is beginning to look as though the nineteenth century had handed us one more gold brick of critical opinion. We who came out of an adolescence of Victorianism, brought with us the nicely established belief that music began with Bach or thereabouts. People sang and played lutes and things before that, of course, and there was music in the churches, but all this was pretty much an infantile affair. Bits of these things were put on concert programmes once in a long while and patronizingly listened to as excessively quaint.

But in the last few years this old music—specifically the music of the Renaissance, of the late sixteenth and early seventeenth centuries—has been disintombed from the libraries and museums of Europe, a new understanding of it has arisen and we are suddenly face to face with the discovery that the nineteenth century nearly succeeded in burying an astounding legacy of beauty.

The League Pays Homage to Monteverde the Modernist

The League of Composers, Willem Mengelberg, Conductor; at Town Hall, Dec. 30, evening. And Eva Gauthier, soprano, in Town Hall, Dec. 29, evening.

What the twentieth century musicologists have rediscovered is now being handed on by the busy little groups who so enthusiastically fetch and carry such things and a little of it has already got as far as New York. The League of Composers which, fortunately enough, is alert and forehanded about much besides the newest outpourings from Latvia and Yugoslavia, presented some of this Renaissance music last week and, as it happened, just a night after Eva Gauthier, that questing singer of songs, did her own bit in the matter.

The two concerts opened one's eyes to something one had never had the chance of

seeing before—that Claudio Monteverde, instead of being only a name in the history of music, is one of its half dozen or so supreme figures, a genius to be put beside Handel or, more properly, Wagner.

The Composers' League didn't appear to be quite so sure about this as Mme. Gauthier was. The League was interested in only one of Monteverde's madrigals whilst Mme.



Vladimir Horowitz, European Pianist, and One of the Week's Debutants.

Gauthier had a very fair chunk of Monteverde beginning her program. But the point was that, taken together, this music for the voice struck at you with its power of expression, with its depth of feeling in a way that only Handel and Wagner have equalled.

If we are anything at all in the prophet line—and we haven't been too terrible at times—we can see something like a Monteverde revival coming. It has indeed started in England. Only a few weeks ago the Oxford University Opera Club produced the whole of Monteverde's "The Coronation of Poppaea," it had already done his "Orpheus." Such things are of course not to be thought of at the Metropolitan, but there is an open-minded organization called the American Opera Company about to begin operations here and it might be persuaded to think of Monteverde for another season.

What we heard the other evening was a madrigal which might aptly enough be called "The Dawn" and, from Mme. Gauthier, the impassioned lament of *Orpheus* after the death of *Eurydice*; one of the "Scherzi musicali," and two of the madrigals for single voice. This is admittedly only a handful of songs from the output of a long life (Monteverde lived to be seventy-six) but it was so much more than we had ever heard before, and it was so unflaggingly of the highest beauty that we reasonably assumed it to be genuinely representative.

The idea of the League of Composers was not so much to celebrate the rediscovery of Monteverde as that of a group of Renaissance madrigalists, the more daring spirits of their age, and then to contrast the music of these revolutionists with that of some of our own. Mme. Gauthier also had some such scheme. The idea was interesting but the trouble was that the Renaissance worthies ran away with the show. The League glanced at Luca Marenzio, Carlo Gesualdo, that Prince of Venosa who wielded a nasty dagger as well as a brilliant quill; and Frescobaldi and Sweelinck who are, of course, not so little known. Marenzio and Gesualdo were as impressive, in their way, as Monteverde—somewhat perhaps like Jonson and Webster as runners up to Shakespeare.

The League tried to bring out the fact that these men of the seventeenth century were innovators in the use of the chromatic scale within their contrapuntal music much as the modernists of today are. The modernists picked out for counterpoise were the young American, Roger Huntington Sessions, with two choral preludes for organ, and Paul Hindemith, the white hope of Young Germany, with a drinking song and six of the numbers out of the cycle, "Das Marienleben."

The comparison itself brought out nothing much unless one used one's imagination with considerable intensity. It was conceivable that Monteverde and Marenzio and Gesualdo may have sounded like Hindemith to

(Continued on page 20)



An Impression of Heffets, Returned from the Orient and More Blase Than Ever.

Stations on National Chains

Stations of the NBC Red Network:

WEAF, New York; WEEI, Boston; WJAR, Providence; WTAG, Worcester, Mass.; WTIC, Hartford; WGR, Buffalo; WLIT, Philadelphia; WRC, Washington; WCHS, Portland, Me.; WCAE, Pittsburgh; WTAM-WEAR, Cleveland; WWJ, Detroit; WSAI, Cincinnati; WLIB, Chicago; WGN, Chicago; KSD, St. Louis; WOC, Davenport; WCCO, Minneapolis-St. Paul; WDAF, Kansas City; WGY, Schenectady; WHAS, Louisville; WSM, Nashville; WMC, Memphis; WSB, Atlanta; WFAA, Dallas; KVOO, Tulsa, Okla.; WTMJ, Milwaukee; WOW, Omaha; WHO, Des Moines; WBT, Charlotte, N. C.; WBAP, Fort Worth, Tex.; WEBB, Chicago; KWK, St. Louis; WRHM, Minneapolis; WFL, Philadelphia; WJAX, Jacksonville.

Stations of the NBC Blue Network:

WJZ, New York; WBZ, Springfield, Mass.; WBZA, Boston; KDKA, Pittsburgh; KYW, Chicago; WEBN, Chicago; KSD, St. Louis; WBAL, Baltimore; WRC, Washington; WCCO, Minneapolis-St. Paul; WRHM, Minneapolis; WHAS, Louisville; WSB, Atlanta; WSM, Nashville; WMC, Memphis; WOC, Davenport; WJE, Detroit; WHAM, Rochester, N. Y.; WTMJ, Milwaukee; WOW, Omaha; WHO, Des Moines; WBT, Charlotte, N. C.; WLW, Cincinnati; WDAF, Kansas City; KVOO, Tulsa; WBAP, Fort Worth; WGN, Chicago; KWK, St. Louis; WFAA, Dallas; KPRC, Houston; WRFA, Richmond; WJAX, Jacksonville.

Stations of the NBC Pacific Coast Network:

KPO, San Francisco; KGO, Oakland; KFI, Los Angeles; KGW, Portland, Ore.; KFOA, Seattle; KOMO, Seattle; KWQ, Spokane.

Stations of the Columbia Broadcasting Chain:

WOR, New York-Newark; WNAC, Boston; WEAN, Providence; WFBL, Syracuse; WMAK, Buffalo-Lockport; WCAU, Philadelphia; WJAB, Pittsburgh; WADC, Akron; WAIU, Columbus; WKRC, Cincinnati; WCHP, Detroit; WMAJ, Chicago; KMOX, St. Louis; WCAO, Baltimore; KOHL, Council Bluffs (Sunday afternoons only); and WOWO, Fort Wayne.

(For Next Week's Programs See Preceding Page)

Reiner Compared With Stokowski

Characteristics of Conductors in
Philadelphia Subject
of Analysis

PHILADELPHIA, Jan. 4.—Fritz Reiner ended his three months' term as guest conductor of the Philadelphia Orchestra with the concerts of last Friday afternoon and Saturday evening in the Academy of Music. The visitor from Cincinnati leaves behind him no small store of goodwill and a large measure of respect for his musicianship, his taste as a maker of programs and his authority as a director.

Mr. Reiner's rôle here has been no sinecure. Leopold Stokowski is so distinctly an individualist and the Philadelphia Orchestra has been so unmistakable a reflection of his personality that his public has naturally entertained doubts of any and all substitutions. Mr. Reiner's sensitive understanding of the situation, his diplomacy and tact, his very considerable artistry and his attractive personal attributes have however carried him far.

Perhaps the tone of the orchestra is not quite so fine, so finished and so flexible as it once was. Mr. Stokowski specializes in shading. It is in fact his chief concern, taking precedence over discretion in program building and catholicity of taste in musical progress. His interest in novelties is mainly exotic, his detractors might even say sensational. There would seem to be a sounder esthetic basis in Mr. Reiner's standards.

The Firing Power

Moreover, if the Philadelphia Orchestra is, in tone, a somewhat rougher instrument than it was last year, it is fair to emphasize the significant truth recently uttered by a player in the organization.

"No conductor," said this artist, "can approach an ideal of musical discipline, without the power of hiring and firing his men."

Thus one may note the handicap under which all guest directors labor. When teacher is away there is certain to be a weakening of artistic morale.

Of Fritz Reiner, it may be said that he refrained—primarily because it is his nature to do so—from every affectation and stage play that are all too tolerantly supposed to be the privileges of prima donna conductors. He did not fight or scold his audiences nor excite them with temperamental displays. He found them intelligent and sympathetic and they responded promptly and cordially to his opinions. This is especially true of the Friday afternoon patrons, whom Mr. Stokowski apparently delighted to berate for late comings, early leavings, coughings, and other disturbances. Mr. Reiner strictly attended to his business and his auditors, relieved of the nervous fear of censure, faithfully supported him without an unwarranted breach in decorum.

That his popularity in Philadelphia is now entirely genuine was proved both at the last matinée and the final evening concert last week, when he was the recipient of the heartiest and most spontaneous ovations. Indisputably he has made a place for himself in the affections of the music loving public here.

The program for the last pair of concerts with Béla Bartók, pianist as soloist, was as follows:

Siegfried's Funeral March.....Wagner
Suite from "Petrouchka".....Stravinsky
Rhapsody for piano and orchestra...Bartók
Béla Bartók
"Daphnis and Chloë" (Suite No. 2)....Ravel
"New World" Symphony.....Dvorak

The Trauermarsch, was played—and in its greatly retarded tempi, none too well played—in memory of the victims of the S-4. But from here on Mr. Reiner was at his best, presenting delightful readings of the Stravinsky and Ravel numbers and even infusing the "New World," with freshness and spirit.

Mr. Reiner's successors here for the next month will be Ossip Gabrilowitch, Frederick Stock, Willem Mengelberg and Sir Thomas Beecham. Pierre Monteux will fill out most of the remainder of the season. Mr. Stokowski is due to take up the baton at the opening concerts in the fall of 1928.

"THE NATION'S" HONOR ROLL FOR 1927

From the Nation for Jan. 4, 1928:

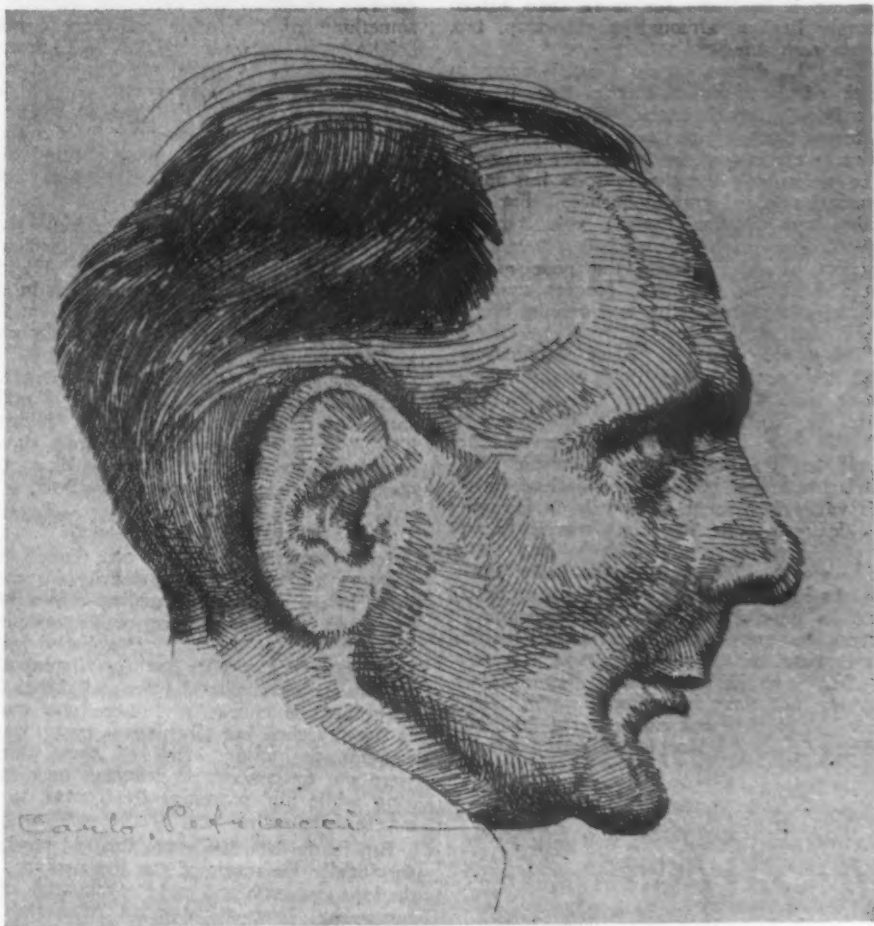
We give below the names of certain Americans who have in 1927 distinguished themselves and their country. As before we ask that during the coming year our readers aid us by nominating candidates for the 1928 roll of honor.

MUSIC

Deems Taylor and Edna St. Vincent Millay, for the creation of "The King's Henchman," a long step forward in the production of American opera.

Yehudi Menuhin, not yet eleven years of age, for proving that musical genius of the highest quality still lives in this mechanistic age.

Marcella Sembrich, for fifty years of devoted unselfish service to the musical art and a life-long aid and inspiration to struggling musicians the world over.



BERNARDINO MOLINARI

Guest Conductor of the St. Louis Symphony, Who Will Make His New York Debut on Jan. 19 With the Philharmonic Orchestra.

Orchestral Progress in Milwaukee

(Continued from page 1)

ate and thus tend to drop their music unless properly encouraged. With some seven or eight high school orchestras and hundreds of competent players, it has been decided to corral this talent as soon as the players leave high school and weld them into a fine orchestra.

An appropriation of \$5,000 of Milwaukee municipal funds will serve to give the movement momentum. This will be expended under the authority of the Auditorium board, of which Joseph C. Grieb is manager. This money has been used to engage as regular director Rudolph Kopp, one of the best musicians of Milwaukee, who was trained in orchestral methods in Berlin, Vienna and other European centers. For some years Mr. Kopp was musical director and orchestral leader for the Wisconsin Theatre, the largest movie house in the city.

Many Players Respond

Mr. Kopp is now directing the Marquette University Orchestra. He will also direct the new Young Peoples' Orchestra, and he is highly enthusiastic about the possibilities of the new group. At the first rehearsal, seventy-two players appeared. The players will receive training free of charge. They at once organized and voted to levy a fee on every member to enforce good attendance. This fee will be refunded if the player is shown to have a perfect attendance record.

Not only will the graduates of high school orchestras be admitted to the new orchestra, but other young people who have the requisite ability, ascertained by a detailed test, will also be given membership. Since these players have varying degrees of abilities, one of the first moves will be that of organizing two orchestral groups, all the best players being in the No. 1 class and those of lesser ability being confined to the second group. This will enable the most competent musicians to make much more rapid progress.

Advertising has been begun to enlist the needful string bass, oboe, and other parts required for a full symphonic instrumentation.

Individual Instruction

One of the most important projects to be undertaken by the management of the new orchestra will be that of giving special individual instruction to all players who are not now taking special lessons on their chosen instruments. Mr. Grieb of the Auditorium management and Mr. Semmann, head of the Civic Music Association, declare that funds should be collected for this purpose at once, so that members of the orchestra may make the maximum progress.

One plan suggested is that of inducing wealthy members of Milwaukee society to sponsor the training of one pupil each. In this way, it is felt, men and women of wealth would be induced to take a greater interest in the budding organization.

All rehearsals are held in the halls of the Auditorium, the building having ample space for this kind of service.

Plans are also being matured for concerts by the orchestra at the earliest date possible. Funds derived from these concerts will probably be used for the promotion of the orchestra. It is realized by the officers of the Civic Music Association that these young, ambitious players must have a chance to appear in public as soon as possible, to provide the necessary experience for public appearances.

No member of any present high school orchestra will be allowed to play in the new orchestra, as it is not desired to disturb the efficiency of these groups.

The new orchestra provides a landing place for all high school graduate players. Thus talent will be conserved, as the public school music department, through Herman F. Smith, supervisor, is encouraging the project in every way.

Milwaukee Choir Honors Conductor

William Boeppler Celebrates Forty
Years of Service as
Director

MILWAUKEE, Jan. 4.—One of the most delightful and friendly concerts of the season was that of the A Capella Chorus in the Auditorium where some 3,000 or 4,000 persons paid enthusiastic tribute to the able conductor of the club, William Boeppler on the occasion of his fortieth year of service as a leader of singing societies.

The concert was a special testimonial to Mr. Boeppler. Theodore Dammann, secretary of state of Wisconsin at Madison and long the president of the A Capella Chorus, gave a short address extolling the sincere and conscientious work of Mr. Boeppler and, most of all, his service to the A Capellas which he organized thirty-three years ago.

A Choral Pioneer

Reference was made to the fact that some of the greatest choral works in existence, such as those by Bach, Mendelssohn and Handel, have been given in Milwaukee under the direction of Mr. Boeppler. Mr. Dammann pointed out that Mr. Boeppler had acted as a pioneer in the cause of music, and that he had been a mighty factor in the entire Middle West, his field primarily having been Chicago and Milwaukee, a flock of choruses in both cities singing under his direction at various times.

Mr. Boeppler is also the head of the Wisconsin Conservatory of Music, one of the largest music schools in Wisconsin, with several thousand pupils. Members of the faculty assisted in the concert, notably Verna Lean, contralto; Pearl Brice, violinist; Frank Olin Thompson and Ethel Silver, pianists; Clementine Malek, soprano; and Elsa Bloedel, contralto. There was also an instrumental trio composed of Genevieve Dietrich, violinist; Marie Strasen, 'cellist; and Erna Villmow, pianist.

The chorus was heard in a half dozen chorals, readings of which were models of strength and beauty under Mr. Boeppler's direction. The most interesting was the unaccompanied "Adoramus, te Christe" by Corsi and "Hail Gladdening Light" by Dr. Daniel Protheroe.

C. O. SKINROOD.

Dramus Guild Recital

Meetings Are Devoted to Music,
Poetry and Dancing

The Dramus Guild, of which May Arno is director, gave an informal recital in Dalcroze Hall, on Dec. 30.

The program consisted of songs by Ruth Hughes, soprano, and Celia Isaacs, soprano; readings by Frances Ames, known to radio audiences as "Alice in Wonderland," and Margaret Blum; a one-act play, "A Pair of Lunatics," given by Frances Ames and Donald Walsh. Scenes from "The Mikado" were sung by the Dramus Guild Ensemble: May Arno, Sara Posner, Celia Isaacs, sopranos; Fanny Schultz, alto; Wilfred Deerman, baritone, and Jack Sarney, bass. Milton Shrednik was the accompanist.

Monthly meetings of the Dramus Guild, held in Dalcroze Hall, 110 East Fifty-ninth St., on the last Wednesday evening of each month, are devoted to music, poetry and the dance. The objects of the Guild are: "To establish a home for young men and women of moderate means coming to New York for an artistic career; to establish the custom of paying a fee, no matter how small, to the artists who have achieved a certain degree of artistic perfection and who are capable of furnishing real entertainment; to work towards a small stock theater, the program of which shall consist of a combination of all the arts; to make the Dramus School a part of the stock theater plan, so as to educate the pupil for this specialized work."

The Dramus Guild announces it is interested in becoming acquainted with young musicians of promise and with people of culture and genuine love of art who are willing to help in furthering its aims and ideals. The name "Dramus" is a contraction of the words drama and music.

C. O. SKINROOD.

THE MINNEAPOLIS CONVENTION

And the Music Teachers' National Meeting

Many Distinguished Musicians Address Largest Attendance in Recent Years; Carlos Salzedo Speaks on Future of Harp; and Minneapolis Orchestra Plays.

By PROF. KARL W. GEHRKENS

THE Music Teachers' National Association was organized on Dec. 26, 1876, in Delaware, Ohio. It celebrated its fiftieth anniversary in Rochester, N. Y., last year. Theodore Presser was perhaps the prime mover in the founding of the Association, and George W. Chadwick was among the sixty-two members present at the first meeting. In the imposing list of distinguished persons who have served the Association as presidents, one finds such well known names as Arthur Mees, Albert Stanley, Ernest Kroeger, Waldo Pratt, Peter G. Lutkin, and Charles H. Farnsworth.

In its very earliest years the Association stressed the teaching of music, and the meetings were gatherings of music teachers who came to discuss various matters connected with pedagogy. Then came a period of some twenty years when the Association served as a sort of publicity market for displaying the skill and virtuosity of musical artists. During this period the meetings were of the "convention" type, the programs consisting largely of concerts by artists, near-artists, and would-be-artists. This policy almost wrecked the Association and between 1880 and 1905 it had its ups and downs, or—to keep the figure—its crests and troughs.

Adopted New Plan

Between 1899 and 1905 various attempts were made to formulate and make popular some type of policy that would cause the Association again to function as a truly educational organization. In 1906, at the Oberlin meeting, a wholly new plan was adopted and from that day to this the Association has consistently devoted itself to the cause of enlightening the music teacher with regard to innumerable matters connected with instruction in music in all its phases. It has been in recent years steadily broadening its field and the various addresses given at these meetings cover an astonishing variety of subjects.

If, for example, you are interested in piano teaching, you will find practical advice by such well known persons as Kate Chittenden, Walter Spry, Alberto Joná, Mrs. Crosby Adams, and Ernest Kroeger. If it is voice teaching, the names of Oscar Saenger, Herbert Witherspoon, Dudley Buck, William Brady, and Carleton Hackett will intrigue you. Palmer Christian has discussed organ playing, Earl Moore and George C. Gow have discoursed on harmony teaching, and such men as Dykema, Dann, McConathy, Birge, Baldwin, and Earhart have contributed invaluable papers dealing with the various phases of public school music. In addition there are dozens of articles on miscellaneous subjects by such men as William Arms Fisher, Oscar Sonneck, Peter C. Lutkin, Harold Randolph, J. Lawrence Erb, and Frank Damrosch.

Cover Wide Field

In fact there is hardly a topic in the whole realm of music education, history, esthetics, and criticism that is not treated in a scholarly way in various papers presented at recent meetings. The papers and proceedings are published each year in an attractive and well bound book of approximately 300 pages, and the work of the Association is best known through the fine series of more than twenty volumes issued since the reorganization in 1906.

The Association meets each year between Christmas and New Year. The meetings are held in different parts of the country and at each one there are two groups of members. The first group consists of the faithful few who always attend—no matter how far away the meeting place may be nor how cold the weather. The second group is local in character, the musicians in the city where the meeting is held, and others living in that general part of the country. The size of the meeting is determined by the attractiveness of the program and by the activity of the local committee.

This year the meeting was held in Minneapolis and some of the topics with which President Harold Butler lured us on to brave the rigors of Minnesota in December were: "Musical Education by Radio," (Henry A. Bellows); "The Joys of Music Teaching," (Charles N. Boyd); "What Is Music,"

(William Arms Fisher); "Correlation in Music Education" (George Dickinson); "The Fine Arts in Religion," (H. Augustine Smith); "The Orchestral Conductor and the American Composer," (Henri Verbrugghen.) The program also promised concerts by the St. Olaf Choir, the Verbrugghen String Quartet, and the Minneapolis Symphony Orchestra.

It was with some misgivings that even those of us who are standbys of the Association began our journey into the Northwest. Minneapolis is far from Ohio, and even farther from New York; and after the climactic semi-centennial celebration in Rochester, we felt vaguely that an anti-climax was due. What was our astonishment, therefore, to find a larger attendance in Minneapolis than we had had in Rochester—in fact, the largest attendance of recent years.

Public School Music

There was evident on every hand an attitude of interest in new developments and in the correlation of various types of effort that has never existed in so pronounced a degree.

Some of the most prominent musicians even had a good word to say for music-teaching in the public schools—an unheard event in former meetings! Perhaps this latter fact may be accounted for in the arrangement of this year's program: instead of herding the school music people off in a conference of their own attended by no one else, the general sessions included several addresses on public school music, which therefore were listened to, and apparently enjoyed, by every one.

The first astonishing thing that happened was the presence of a good sized audience at the very beginning of the first session on Wednesday morning. This was not an accident, but the result of President Butler's



Earl Moore, Elected Secretary.

astuteness in placing on this very first program such well known speakers as Philip G. Clapp, Howard Hanson, Joseph Maddy, and Charles N. Boyd. Or perhaps the crowd came because they wanted to hear Henry A. Bellows tell them how to educate people musically by means of the radio. At any rate, they came.

All of the addresses were excellent but it was Joseph Maddy who captivated the audience by telling them in his inimitably naive and enthusiastic manner about the plans for developing a national orchestra camp, out of which are to come our future virtuosi, our symphony players, and our more enlightened school music supervisors in the next quarter century. This project (which has already been described in these columns) is one to fire the imagination. Its possibilities are limitless. Mr. Maddy believes in it with all the ardor of his musical and pedagogical

soul and he made the members of the Music Teachers' National Association believe in it too.

The Piano Conference

At the piano conference there were several excellent papers, a demonstration of a new electrical device for class piano instruction called the "Visuola," and a good bit of lively discussion. Donald Ferguson of the University of Minnesota School of Music was chairman, and succeeded in that most difficult of all the chairman's tasks—getting his group to talking about their own work.

Those present at the piano conference seemed to be particularly interested in the problem of memorizing; Allen Spencer and various others answered questions and made valuable suggestions concerning this difficult matter. The prepared papers were given by Carolyn Bowen of the McPhail School in Minneapolis; Allen Spencer of the American Conservatory in Chicago; Albert Lockwood of the University School of Music in Ann Arbor; and John C. Bostelman of New York City.

The Thursday morning session furnished five papers that as a group stand out as the most thought-provoking and meaty offering of the entire convention. Charles Lutton of the Clark Teachers' Agency on "What the Young Teacher Should Know"; Carlos Salzedo, harp enthusiast, on the future of his beloved instrument; William Arms Fisher answering the question "What is Music?"; George Oscar Bowen on public school music; and George Dickinson on "Correlation in Higher Music Education." Here is variety enough for the most blasé. And the addresses were excellent throughout.

On Correlation

George Dickinson of Vassar College feels that the great defect in the music education of the present is that the student works at a number of isolated phases of music but does not correlate and combine these in such a way that at the end of the experience he is a real musician. Professor Dickinson believes that the student ought to study music and that the various subjects, such as piano, harmony, and history are to be approached merely as phases of learning to grasp the subject as a whole, not isolated and kept apart by too individualized an approach.

George Oscar Bowen is president of the Music Supervisors' National Conference and is so busy these days planning the various details of the Chicago meeting to be held next April that he could not come to Minneapolis. But he sent a paper which was read by Mr. Maddy. Mr. Bowen feels that the great difficulty in music education today is that we have so large a proportion of poorly prepared teachers. He thinks the conditions are bad enough in the public schools, but that they are still worse in the private studio. In his own words:

"What a crime to humanity that so many defenseless boys and girls, eager, ambitious, and talented, must be subjected to the demoralizing influences such are brought by teachers who are not well prepared either by nature or training."

Mr. Salzedo pleaded for a more intelligent attitude on the part of both composer and public toward the harp. He feels that the composer is most to blame, and that before the harp can come into its own the composer must stop writing for the "harp of David" and must study and write for the modern harp invented by Erard in 1811. The instrument itself, too, must evolve still further, with every part larger and more powerful and, finally, there is to be constructed a sort of super-harp which Mr. Salzedo calls the "Polyharp," consisting of "seven giant harps built on a sonorous platform, each harp connected by a sonorous corridor at the most resonant part of the body." Mr. Salzedo's paper evoked great interest, and all the addresses of the morning aroused considerable discussion.

At the business meeting the main items of interest were the election of three new members of the executive committee (Clippinger, Hanson, McPhail); the discussion of a possible meeting place for next year (Cleveland extended a very sincere and cordial invitation which was later accepted

by the executive committee); and the reports of various standing committees.

The report of the committee on libraries consisted of a complete list of all books about music published during 1926. Brief statements were made by the committee on colleges and universities (J. Lawrence Erb, chairman), and the committee on organ and choral music (Palmer Christian, chairman). A lengthy and highly interesting report on twenty recent developments in the field of community music was read by Professor Dykema.

At the complimentary concert tendered the Association by the Minneapolis Orchestra the outstanding event was the playing of the



William Arms Fisher, Elected President.

Rachmaninoff Second Concerto by a young Minneapolis pianist who bids fair to become one of "the great ones" in the course of the next five years. Her name is Eunice Norton and if you had heard her playing without seeing her you would never have dreamed that the pianist was a slip of a girl only twenty years old. Miss Norton played with a verve and sureness, a rhythmic grace and precision, a dynamic variety and emotional maturity that proved instantly that here is no mere school girl who has been "taking piano lessons," but a real artist of almost limitless possibilities.

Miss Norton began her studies with William Lindsay of the Music School faculty of the University of Minnesota at the age of fourteen. For the last three years she has been working with Matthay in London, and has given concerts both in England and on the Continent. She is to play with the Boston Symphony Orchestra in Brooklyn on Feb. 3, and will make various other concert appearances in the course of the season.

The other features on the program were an adequate reading of the Brahms' C Minor Symphony, and a fine performance of a new orchestral arrangement of "St. Ann's" Fugue (Bach) made by the conductor of the orchestra, Henri Verbrugghen.

The Friday afternoon session consisted of a group of four papers followed by a most interesting hour of advice and reminiscence by Henri Verbrugghen. He stated that he had used something like forty compositions by American composers in the last four years, and that he was making plans for a still more diligent search for additional suitable material by native composers.

The four papers of the afternoon were given by Henry P. Eames on "Facts and Forces in Five Fields of Music"; Rosseter G. Cole on "In Memory of Mrs. Fannie Bloomfield-Zeisler"; Jacob Kwalwasser on "The Significance for Future Music Education of the Present Scientific Approach"; and O. G. Sonneck on "An American School of Composition—Do We Want and Need it?"

The new president of the Association, William Arms Fisher, presided at this ses-

Our Standing Army

BEHOLD the guest conductor. The unique standing army of conductors which besieges the music citadels of the land each year now reveals an amazing array of personalities. There are one or two performers, a few showmen, several great interpreters and a genius or two. They are all conductors. On the Pacific Coast Karl Krueger in Seattle, Willem Van Hoogstraten in Portland, Alfred Hertz in San Francisco and Georg Schneevoght in Los Angeles have infused fine vitality and interest in music.

In New York, as usual, conductors, are causing traffic congestion.

Soon to be with us is Arturo Toscanini, the whitest, most penetrating light of them all, most unsparing of his forces and of himself. There is Mr. Mengelberg, *der fliegende Hollander*, a prophet in the grand manner with inexhaustible energy, and tendencies to over-exuberance and over-emphasis. And his programs! There is the brilliant Mr. Koussevitsky of Boston with a disconcerting habit of modulating the works of a great many composers with a colorful dose of Tchaikovsky, Rimsky-Korsakoff and Borodin. He is now busy transferring Philadelphia laurel leaves to Boston. There was Mr. Furtwaengler, whose quiet departure from these uncertain shores last year remains a mystery to his countrymen; an admirable conductor whose bright star disintegrated under peculiarly trying conditions. There is Mr. Stokowski, who once bathed his blond locks in the grateful glow of experimental lighting effects and is now bending attentive ears to music in Japan. There is Mr. Monteux, a French apostle of luminous plasticity in music and the dark horse of the Stadium series last summer. He returns to town soon with the Philadelphia Orchestra. There are others—Mr. Gabrilowitsch of Detroit, Mr. Sokoloff of Cleveland, Fritz Reiner of Cincinnati and Philadelphia, Sir Thomas Beecham, Molinari, de Sabata, San Juan, Goossens. As for the New York Symphony—there are five guest conductors—Walter Damrosch, Fritz Busch, Ossip Gabrilowitsch, Fernandez Arbos and Maurice Ravel.

The Whys and Wherefores

WHAT are the whys and wherefores of this tremendous emphasis upon the personalities and talents of today's conductors? Why do masses of people bulge the venerable flanks of Carnegie Hall in order to see and hear Mr. Toscanini conduct? Why do a number of reputable people deplore the worship of the prima donna conductor and the often vicious system of the guest conductor? Kurt Schindler made some pertinent remarks on this subject a few days ago.

Most people today, despite their regrets that music is no longer permitted to speak for itself, which it seldom does; despite their protestations that one may no longer quietly enjoy beautiful patterns of sound and majestic structures of melodic lines, are actually in no mood to listen to music purely *per se*. Many of them are incapable of doing so. And for excellent reasons. There are members of the Old Guard fortunate enough to have kept their sensibilities intact during the last two decades. Their insulation is still sound and in some cases sound proof. There are other people who in the haste and hurry of modern life listen to quiet drafts of lyric art in the manner of men avidly seeking green grass and sunlight after a night in a tomb. It is evident that the conflicts and complexities of the age have stimulated enormously the sensibilities of the average man. In the composers' field most of the modernists show signs of strain. But, musically speaking, the public's nerves, whose fibers have never been famed for their fineness, instead of being overstrained have become with the additional aid of educational forces and natural development increasingly susceptible and more emotionally responsive to the spirit and contents of great music.

It is a healthy sign that the growth of musical appreciation in America has been marked most noticeably in the development of the symphony orchestra. No trained eye is necessary to see that this is because the orchestra, with its great complexity, its range of expression, its almost unlimited palette of tone color, is an impressive and overpowering vehicle for revealing in a manner most congenial to the modern mind the ideas and ideals of great composers.

The Conductor's Goal

IT is not so much music in itself that matters to people today. It is what music says or means or intimates or suggests or promises or symbolizes in terms of mental, spiritual or physical experience. And there lies one of the most potent reasons for the desperate search to find conductors capable of revealing these truths in their finest forms. There are plenty of good time beaters in the neighborhood—plenty of good interpreters; in brief, plenty of good conductors. One often listens to them, for the magic wand does not wave from every stand. But the man of genius is the conductor who can not only set forth the composer's music correctly and often admirably but who can leave the land of interpretations for the realm of revelation, a region where most philosophies of criticism and all definitions are valueless. No one can define the difference between a phrase interpreted in admirably colored tones of great beauty and the identical phrase recreated under a master's hand in accents that may haunt men's ears for years.

There are many deplorable aspects in the present mad scramble for the stands of the mighty. But the end sought almost justifies the means. In symphonic music today there is a public appreciation more vital, more enlightened, more intimate and personal than ever before.

Hollister Noble.

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NEW YORK, JANUARY 7, 1928

MUSICAL AMERICANA'S SOCIETY EXTRA

IT seems there were a couple of parties last week . . . the Heifetz family gave a New Year's Eve function which seemed to run through half the apartments of Central Park West . . . Josef Hofmann left at 5:30 A.M. . . . Abie Chasins was there . . . Yascha, the handsome bored young scion of the family, has just returned from Mexico and the Orient . . . Ernest Hutcheson, pianist and Juilliard's preceptor, is giving Rudolph Ganz a reception on Jan. 10th . . . Mr. and Mrs. Wm. May Wright, Bill and Cobina, are giving Maurice Ravel, the French composer, a reception . . . January 15th, 867 Madison Ave., R. S. V. P. . . . Mrs. Tommy Alvah Edison and Mrs. John Eyre Sloane are swinging another for Ravel at the Cosmopolitan Club on January 7th . . . even the bulbs in Ravel's Fairy Garden are being examined.

Tennis Note . . . Molla Mallory, Frank Washburn and lesser lights attended a tea last Sunday given by Mrs. Julian S. Myric. . .

Mrs. William C. Carrington gave the American Opera cast a party Christmas night . . . Nate Leipziger of Keith's did card tricks. . .

OUR boss tells us that starting next week's opera with "Rigoletto" is worse than opening with a pair of tens. . .

Mrs. Millie Hambur of Park Avenue held what is modestly known as a party on New Year's Eve . . . a social convention of the first magnitude . . . more than three hundred guests including Marguerita Sylva, Giuseppe De Luca, Shura Cherkassky, Pavel Ludikar, Mrs. Berthold Neuer, Dr. and Mrs. A. Marafioti, Vladimir Rosing, Mr. and Mrs. Giacomo Lauri-Volpi, Richard Hageman, Harriet MacConnell, Henry Hadley, Vincenzo Bellezza, William Knapp, Corinne Wolersen, Giuseppe Bamboschek, Josef Stransky, Walter Koons, Armand Tokatyan, Bryant Baker, Edouardo Toledano, Harry Solon, Edgar Donovan, Sergei Klubanski, Leonard Lence, and Maria Basiola, and so on, far far into the night. . .

H. N.

MR. GATTI is certainly efficient in restoring Metropolitan affairs to a basis of Normalcy.

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THESE ARE THE AIMS
AND PRINCIPLES
OF MUSICAL AMERICA

Musical Americana

Benno Moiseiwitsch gave what was announced as a Town Hall recital last Monday . . . it turned out to be a Convention of Pianists . . . Josef Hofmann in a center box, Ignaz Friedman and Nicolai Orloff in other boxes . . . downstairs Harold Samuel who plays Bach occasionally . . . Myra Hess escorted backstage by Hartwell Cabell, lawyer and cousin of James Branch Cabell who writes books . . . Ernest Schelling, Kurt Schindler, Harry Kaufmann, who lives in Philadelphia but often plays jazz . . . Abie Chasins, the boy composer, was there . . . also Emanuel Bay, Zimbalist's accompanist . . . other musicians . . . were Lea Luboshutz, the lady violinist, Mrs. Paul Stassevitch, pianist, Papa Elman, (musician by proxy), the two Marguerites, D'Alvarez and Namara with Namara's junior husband . . . Sigmund Herzog piano teacher and Bohemian, . . . and many others.

SAMMIE CHOTZINOFF of the World after the revival of Le Prophete last Saturday ran a temperature of 103 . . . Kundry saw the opera and has written a new song—"It may have been a big Prophet for Meyerbeer but it was a total loss to me" . . . At Le Prophete Rosina Galli's mother in a box applauding Bonfiglio and "Mafiglia" Galli . . . Grete Stueckgold in another box wearing a new Bendel gown . . . Max Reinhardt in Gatti's box with Joe Urban who paints scenery now and then. . .

Our genealogist tells us that Pierre Monteux, eminent French conductor, is brother-in-law to Meyer Davis, one of the jazz kings.

JOSEF HOFMANN spent several days at the Park Central last week . . . he runs Chopin Duo-Art rolls backward and says they sound better than modern music . . . he also has a grand imitation of Mr. Hammond's shutter and tone amplifying piano (an antique of last season) . . . Leopold Godowsky and son Leo talking in the lobby of the Park Central.

A rather prominent young pianist tried to get in Carnegie Hall the other night . . . those in authority vanished . . . Jack Adams, the Wolfsohn impresario was finally besieged . . . according to reports "I can't let you in Mr. . . . what would you say if I went to your house and demanded a free lesson without paying you \$4.00 an hour . . . ?" but 20 minutes later Mr. . . . was in the house . . . Miesseldakwshfyi Munz and Herma Menth are still charter members of the Gate Crashers Union . . . At Brailowky's recital . . . just a difference of opinion . . . two women rushing out of the hall . . . "My God, I can't stand that pounding" . . . and Carmela Ponselle, (Rosa's sister), on the stairs, "I'm in ecstasies—the most gorgeous playing I ever heard. . ."

DORLE JARMEL and Howard Taylor of the House of Judson took Alex Moissi, the Reinhardt actor, around Harlem the other night . . . the dusky dancers gave Alex a shock . . . Howard Taylor, ladies, was juvenile lead with David Warfield in The Music Master and other shows a few seasons ago . . . Kundry played poker with Josh Zuro, the Sunday Symphonic Society man and a gang of cutthroats the other night . . . when Zuro has four kings in his hand he exclaims, "Four Gatti-Casazzas" . . . look at your cards for the answer, gentlemen . . . when he has three kings he cries—"A Montemezzi!" an easy one for the opera folk . . . when he needs luck he calls on his Great God Brahms. . .

Harold Ross, editor of the New Yorker, unrolls his Ampico records on the floor, punches plenty of new holes in them, rolls them up and enjoys the Etudes Symphoniques in modern dress.

At last reports George Gershwin was still working on a symphonic piece . . . all about Paris and New York . . . Prof. Alex Lambert, pianist teacher, has a collection of 250 watches, most of them museum pieces . . . Titto Wuffo sang in "The Barber" last Monday. . .

LE PROPHETE reminds us that Meyerbeer was Joseph Conrad's favorite composer . . . Alfred and Blanche Knopf, the publishers, attended Benno's recital . . . Alfred's 180 proof blue shirt warmed the house considerably. . . Is it going to be Sir Thomas Beecham's Philharmonic orchestra? Hollister Noble.

Concerts and Opera in the Metropolis

RETHBERG WITH BUSCH

THE New York Symphony, Fritz Busch, conductor; Elisabeth Rethberg, soprano soloist. At Carnegie Hall, Dec. 29, afternoon. The program:

Symphonic Movement from "Russian Bells".....Dubensky (World Premiere)
Conducted by the composer
Aria from "Idomeneo".....Mozart
Mme. Rethberg
Variations and Fugue on a Theme by Mozart.....Reger
Hymnes pour toi.....Ehrenberg
Mme. Rethberg
Overture, "Le Corsair".....Berlioz

Arcaidy Dubensky, who is one of the first violinists of the New York Symphony, at first thought he would call his work, the first movement of which he introduced at this concert, a "Spring Symphony." He changed his mind, however, because he decided that the opus was meant to depict "a series of scenes from the old life of the Russian village." Without fulfilling the tenth part of the energy and seriousness which its composer expended upon its interpretation, this music proved incessantly tuneful, in the manner of Tchaikovsky, whose scoring ideas apparently hold a place in the affections of Mr. Dubensky. Its instrumentation shows good routine radicalism or realism at the cost of mellifluency. If it did nothing else, this demonstrated effectively that Mr. Dubensky is a conductor of grace and musicianship; the orchestra played remarkably well under him, better than it has when under the surveillance of certain more famous personages.

Mme. Rethberg, suffering from the inhibitions of a cold, was heard to distinct disadvantage in the Mozart piece. She sang with neither the freedom nor the tonal glory that are familiarly associated with her utterance. She was in better control during the Carl Ehrenberg numbers and wasted some luscious if melodramatic singing upon their insipidities.

Though Mr. Busch gave an admirable account of the Reger Variations, playing the fugue to particularly good effect, these perfectly written essays found us perilously near sinking into the possessive arms of Morpheus as usual. Might we again remark that either Mr. Busch's or ours is a faulty ear? The New York Symphony had not seemed discriminately tuned once this season.—W. S.

THE BEETHOVEN ASSOCIATION

THE third concert of the Beethoven Association's ninth season, given in the Town Hall on the evening of Dec. 26 was for a good deal of its more than generous length, it must be regretfully recorded, a dull affair. The finale, however, was indeed a grand one and for those enduring souls who were still capable of reactions to the real thing it afforded welcome contrast to the turgid earlier doings. The glorious climax aforesaid was stated in terms of the C Major Triple Piano Concerto of Bach, by Harold Bauer, who arranged the work, Myra Hess, and Harold Samuel. This was a beautiful and impressive performance of marvelous music, replete with freshness and glowing with understanding.

Yelley d'Aranyi, Hungarian violinist who has been a prominent figure in New York this season, played the A Minor Sonata of Schumann with Miss Hess, displaying less appreciation of its spirit than had been anticipated. Nor was her part in this distinguished by technical fluency. In the C Minor Trio of Brahms the same artists were joined by Marie Romaet Rosanoff, cellist of the Musical Art Quartet, the most successful homogeneity being sounded in the presto movement. Very little true ensemble feeling went into this music making, however.

There was more sentient appreciation as Miss d'Aranyi and Miss Hess projected the Sonata in G of Ravel, but here their admirable efforts were largely neutralized by the unimportance of the work and its obvious lack of sincerity.

As usual with the events of the Beethovenians, the hall was full to capacity and the well bred auditors displayed polite enthusiasm.

W. S.

THOSE ENGLISH SINGERS

THE miracle of the English Singers—the miracle of six individually commonplace voices glorified unto themselves in the pro-

Reviewed By William Spier

mulgation of heartfelt beauty—was repeated in the Town Hall on Dec. 27, before an audience whose attentive enjoyment and clamant approval spoke volumes of appreciation. The program included Christmas motets, madrigals of Morley, Gibbons and Wilbye, carols, among them the moving "Corpus Christi" of Peter Warlock, and folk songs arranged by Vaughan Williams and Gustav Holst.

W. S.

THE "TALES" RECOUNTED

A GENERALLY excellent performance of the "Tales of Hoffmann" regaled the Saturday night subscribers on Dec. 24, when good singing and artistically conceived stage "business" won rounds of deserved applause. Armand Tokatyan ably took care of the varied and well nigh continuous duties of Hoffmann, one of his best rôles and one which lies exceedingly well for his voice. His three sooner or later disappointing loves, Olympia, Giulietta and Antonia were portrayed by Nina Morgana, Dorothee Manski and Queena Mario, respectively. Miss Morgana, making her first appearance at the opera this season sang her coloratura rôle with ease and neatness; she made a charming figure of the doll. Miss Manski, though not so much at home here as when she de-

Mascagni's thriller, seemed to have had too much dinner and things moved along pretty sluggishly. "Cavalleria" was excellently sung, withal. Elisabeth Rethberg undertook Santuzza's woes with vocal success if she was altogether too ladylike to be a true Sicilian. The tonal opulence of her character, however, more than made up in intrinsic beauty for whatever lack of illusion this somewhat stiff figure presented. Mario Chamlee came back for his season at the yellow brick emporium of music in an excellent enactment of the role of Turiddu. The rest of the cast was as at previous presentations, including Miss Flexer as Lola, by whom she did handsomely, Mr. Danise as Alfio and Minnie Egner, the Lucia.

Ina Bourskaya was the Hansel of the afternoon, and a not altogether happy circumstance, either. Miss Mario was, as before, a charming and believable Gretel. Pavel Ludikar sang Peter's music resonantly and Henriette Wakefield was Gertrude. Dorothee Manski was as enchanting as ever as the Knusperhexe. Merle Alcock and Charlotte Ryan fulfilled the requirements of the Sandman and the Dewman. Various young persons in the audience seemed quite enthralled.

W. S.



How Schumann's Music Room Looked—His Piano and Furniture Transplanted to Frankfort Where They Were Exhibited as Above at the Fair. (From an Exclusive Photograph Secured by Elsie Jean From Dr. P. Wolff of Frankfort.)

lineates the zestful witch in "Hänsel und Gretel," was nevertheless an effective part of the scheme of things and Miss Mario contributed her portrait of the anaemic Munich maiden to the gallery, acquitting herself admirably. Kathleen Howard sang Nicklausse without the most alarming distinction. The dirty business of the evening was entrusted to Messrs. Didur, De Luca and Rother, all of whom did themselves proud. The last named deserves particular mention for his thrilling embodiment of the grisly Miracle, easily the outstanding achievement of the performance. The cast also included Messrs. Meader, Cehanovsky, Wolfe, D'Angelo, Paltrinieri, Tedesco, Gabor and Gustafson, and Mme. Wakefield. Mr. Haselmans conducted.—W. S.

"CAVALLERIA" AND "HANSEL"

THE special Christmas matinee performances of "Hänsel und Gretel" and "Cavalleria Rusticana" on Dec. 26 were not distinguished by the greatest amount of esprit. Both Mr. Bodanzky, who conducted "Hänsel," and Mr. Belezza, who governed

romantic beauty, its deviltries and its masses of power and strength. All of these heroics rather overshadowed the memory of the "Oberon" which opened the program.

The audience was asked by Walter Price in behalf of the Philharmonic directors to pay a moment's tribute to the memory of the late Mr. Steinway, in whose honor the orchestra gave a stirring performance of the "Götterdämmerung" music.—F. Q. E.

"MESSIAH" PERFORMANCE

THE annual performance of Handel's "Messiah" was the feature of the evening on the day after Christmas, in Carnegie Hall. The presentation on this evening, intended to conform exactly to the instructions contained in the Handel Gesellschaft edition of "Messiah," was given by members of the Oratorio Society of New York under the direction of Albert Stoessel, who also played the Cembalo. This marked the 104th performance of The "Messiah" by the Society, the first having been given by Doctor Leopold Damrosch in 1874 in old Steinway Hall. According to the leaflet inserted in each program, the original instrumentation called for included oboes, bassoons, trumpets, kettle-drums, a cembalo and an organ, instruments seldom included in "Messiah" performances. Soloists on this occasion were Ruth Rodgers, soprano, who sang with finesse and polish; Dorma Lee, contralto, who revealed a charming and unadorned understanding of her part; Arthur Hackett-Granville, tenor, who made the most of the dramatic possibilities of his allotted pieces; and Herbert Gould, bass, who proved himself not only the possessor of a powerful voice but one whose control and intelligent use of it delighted his auditors. Mr. Stoessel deserves much praise for the admirable choral effects that are the result of his training. Unity and clarity were outstanding characteristics of this group of voices. Hugh Porter was the organist, Everett Tutchings played estimable accompaniments, while the New York Symphony furnished the assisting orchestra.

H. H.

THE MALKIN TRIO AGAIN

THE Malkin Trio gave its second concert of the season on Tuesday evening, Dec. 27 at Town Hall, offering Schubert's trio in B Flat major; Smetana's Trio in G Minor Op. 15, and with the assistance of Mitya Stillman, viola player, Rubin Goldmark's Piano Quartet in A, Op. 12. The composer of the latter quartet was on hand to receive the generous plaudits of an enthusiastic audience.

The Malkins conveyed considerable of the charm of the Schubert trio, and the vigor of the Smetana work. The Goldmark quartet, composed more than twenty years ago, shows considerable technical mastery and splendid scoring, but the music remains fundamentally unconvincing. It was given a good reading by the trio.

Particular mention should be made of the piano playing of Manfred Malkin, who played with ease and spirit, and a thorough understanding of ensemble playing.—S. R.

PHILHARMONIC STUDENTS' CONCERT

THE sincere and musically violin playing of Catherine Wade-Smith furnished a center of interest when the New York Philharmonic Orchestra gave its sixth students' concert in Carnegie Hall on New Year's Eve. Mendelssohn's Concerto was the work chosen by Miss Wade-Smith for the exposition of interpretative talent of genuine value. Otherwise, the program was a repetition of the music played on Thursday under the direction of Mr. Mengelberg.—D. B.

A NEW ORTRUD

THE fourth "Lohengrin" of the Metropolitan's season, Friday night, Dec. 30, found a familiar cast entrenched on the banks of the River Scheldt, with the exception of Marion Telva, who sang Ortrud for the first time, giving a dramatic and vocally satisfactory performance of the sinister character. Greta Stückgold again portrayed the hapless Elsa; Rudolf Laubenthal for the fourth time sang the White Knight; Lawrence Tibbett was a capable Herald; and the roles of the King and Telramund were filled by Richard Mayr and Clarence White-

(Continued on page 13)



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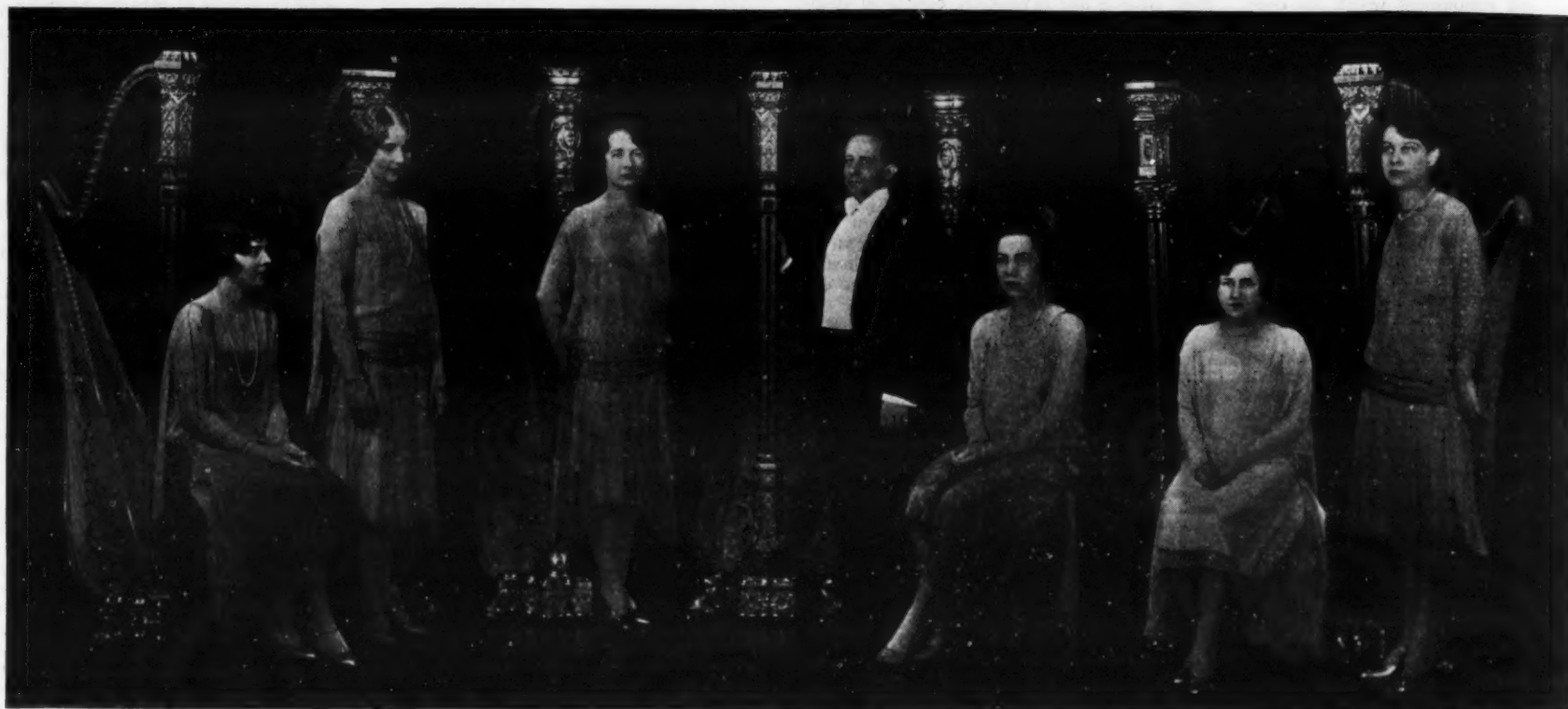
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New York's Music—Concerts and Opera of the Week

(Continued from page 11)

hill respectively. The conducting of Artur Bodansky seemed to meet the approval of a large but restless audience.—F. Q. E.

ELSHUCO TRIO AGAIN

THE second New York concert this season by the Elshuco Trio was played in Engineering Auditorium. The ensemble comprises Willem Willeke, 'cello and founder of the Trio, William Kroll, violin, and Aurelio Giorni, piano. They gave Dvorak's Trio in F Minor as the first number. Paul Juon's "Litaniae" followed, its opening bars treated crisply as they soared into song, its nuances of light and shade eloquently expressed. The C Major Trio of Brahms was played with a richness and warmth of feeling.

At the third concert, Jan. 11, in the same Hall, the Trio will be assisted by the South Mountain Quartet, founded by Mrs. E. S. Coolidge. Beethoven, Hindemith, and Suk are the composers scheduled.

I. L.

The Harvard Glee Club, Dr. Archibald T. Davison, conductor, gave a holiday concert in the Town Hall on the evening of Thursday, Dec. 22. Fifty voices sang their way joyfully through a program of Christmas carols, Sixteenth Century Latin hymns, and the one typical college song of the evening, "Fair Harvard," which opened the program. Variety was provided by the introduction of several spirited choral numbers from Gilbert and Sullivan's "Yeomen of the Guard." Incidental solos were sung by W. Clark Atwater, tenor and Philip Donham and D. E. Terrill, baritones. Other selections included the "Choeur des Chameliers" of Frank Brahms' "Der gang zum Liebchen," folksongs of French-Canadian, Scotch and English extraction and choruses from "Sadko." Notable numbers of the evening were "Miracle de Satin Nicholas" and the chorus from "Sadko." The singing of this body of youthful voices maintained the high standard of ensemble singing which they have set for themselves and consistently maintained during the ten years of their existence. A loudly appreciative audience insisted upon many encores.

Dorothy Gordon gave the second of her three costume song recitals on Tuesday afternoon, Dec. 27, entitling her program the "Young People's Concert Hour." Four groups were offered the young folks who thronged to Miss Gordon's pleasant hour, "Minstrels of England," lyrics of Old France, "Songs Every Child Should Know" and "When We Were Very Young," each of which was accompanied by an explanation of the texts and costumes to carry out the illusion of character and location. Among the minstrel songs were the "John Dory," dating 1600, and the old lullaby "Golden Slumbers Kiss Your Eyes;" from the "Beggar's Opera." As in her foregoing appearances, Miss Gordon proved herself capable of presenting such an hour of songs as this one, and of doing it in a highly successful and charming manner, besides Adele Holstein was at the piano.

Julia Mery Gilli, soprano, and Maria Safonoff, pianist, gave their second concert of the month in Steinway Hall on Tuesday evening, Dec. 27, devoting their talents to an entirely Russian program. The chosen numbers included compositions of Glinka, Tchaikovsky, Liadoff, Skryabin, Stravinsky, and Rimsky-Korsakoff. Miss Safonoff demonstrated her skill and intelligence, playing the fourteen small pieces incorporated in Liadoff's "Biroulki" with expertness and a genuine feeling for the rhythms therein. She also proved herself an adept accompanist for Miss Gilli, who displayed a disturbing tremolo in her voice, due no doubt to lack of confidence and last minute nervousness.

Alfred Blumen, Viennese pianist, appeared in the Town Hall for his third New York recital and his first of this season, on the afternoon of Wednesday, Dec. 28. His opening number was Vivaldi's D Minor Organ Concerto which he played with depth and finish and admirable technical ability. This was followed by Schubert's "Wanderer" fantasy—a combination which taxed the pianist's powers of endurance. Debussy, Strauss-Godowsky and Albeniz were next heard while Chopin contributed a group of etudes, a nocturne and the Scherzo in B Flat Minor. Mr. Blumen commands a varied dynamic range, a wealth of tonal color and a genuine understanding of the numbers he chose to read.

A FINE "LA GIOCONDA"

ONE of the finest performances of "La Gioconda" in this or recent seasons was given at the Metropolitan on the evening of December 29th. An excellent cast included Rosa Ponselle in the title role, Mme. Louise Homer as Laura Adorno, M. Gigli as Grimaldo, Titta Ruffo as Barnaba, Miss Alcock as La Cieca and Messrs. Pinza, Reschiglian, Paltrinieri, D'Angelo and Gabor in other parts.

The ensemble was really brilliant and Mme. Homer sang with fine distinction and warmth. She has had a long and honored association with Ponchielli's work. She appeared as Laura when Heinrich Conried revived the work in the season of 1904-5. Her chief associates at that time were Nordica in the title role, Edyth Walker, Caruso as Grimaldo, Giraltoni as Barnaba and Plancon as Badoero. Mr. Gatti revived the "La Gioconda" in November 1909 and Mme. Homer again sang the role of Laura Adorno, this time with a much less distinctive cast. The opera was conducted by Arturo Toscanini.

Messrs. Gigli and Titta Ruffo enjoyed some excellent vocal competition last week and the whole performance glowed with a vitality remarkable for this superannuated work. Mr. Serafin, who conducted, was responsible for much of the brilliant quality of the ensemble and the ballet acquitted themselves admirably.

IN the preceding Monday night there was a rather uneventful performance of "Der Rosenkavalier" with Florence Easton, Greta Stueckgold as Octavian and Mr. Mayr as the Baron. Mr. Bodansky conducted soporifically. Every time "Der Rosenkavalier" is performed it is well to reiterate that Mme. Easton's portrait of Princess Sophie is one of the finest and most distinctive impersonations, vocally and histrionically, on the Metropolitan's stage.

H. N.

MAURICE RAVEL ARRIVES

Maurice Ravel, the most famous of contemporary French composers, arrived in New York aboard the France on Jan. 4, preparatory to giving his first American concert, at the Gallo Theatre on Jan. 15. On this occasion a program of his works exclusively will be given, the composer appearing as pianist in company with distinguished artists.

During his stay here M. Ravel will appear as guest conductor of the New York Symphony, the Boston Symphony, the Chicago and San Francisco Symphonies and the Cleveland Orchestra, besides appearing in other concert capacities. He will be in the audience on Jan. 7 when Serge Koussevitzky leads the Boston Symphony in a program largely derived from Ravel's works in Carnegie Hall, New York.

At the boat Ravel was met by the French consul general, Maxime Mongendre; several members of the Franco-American colony here, and E. Robert Schmitz, president of the Pro-Musica Society, under whose auspices the composer is appearing in this country.

David Mannes Program

The symphony orchestra which is conducted by David Mannes will give a free concert at the Metropolitan Museum of Art on Saturday evening, Jan. 14. The program is to include compositions by Grieg, Weber, Lekeu, Liszt, Wagner, Handel, Debussy, Brahms, Saint-Saëns.

After the New York concert of Jan. 7, the Russian Symphonic Choir is scheduled to sing in Amsterdam, N. Y., Jan. 10. Other January bookings are Jan. 11 at Hanover, N. H.; 12 at Concord, N. H.; 13 at Newtown, 14 at Wellesley, 15 at Boston, 16 at Norton, Mass.; and 19 at Gambier, Ohio.

Sascha Jacobsen will give a recital in New York on Jan. 13, and also at Nashville, Tenn., on Jan. 19.

NEW YORK TRIBUTES

Ralph

Lack of cant and affectation.—*World*.

LE

xcerpts from the music dramas of Wagner were excellently arranged.—*Staats-Zeitung*.

OP

pening Bach D'Albert prelude and fuque struck one's attention with the richness of his tone coloring.—*Sun*.

P

ronounced sense of rhythm and a noteworthy technic, musical intelligence and a touch rich in tonal color. The artist can be praised for the solidity of his interpretations and unaffected style.—*Staats-Zeitung*.

OO

vation was earned by Leopold in discovering unexpected tonal power, and performed a further service in rediscovering the pianist-composer, Ernst Dohnanyi.—*Times*.

L

ack of effort and absolute simplicity. He has what every pianist must possess, an admirable technique, and he also possesses what is not given to everyone, a beautiful touch, and rich, mellow tone.—*Evening Post*.

D

elivered the Chopin Mazurka with genuine poetic subtlety. In all, the program greatly pleased the audience.—*Telegram*.



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Choral and Chamber Concert Programs Also Important Features of Calendar

PITTSBURGH, Jan. 4.—An opera quartet consisting of Nina Morgana, soprano; Kathryn Meisle, contralto; Paul Althouse, tenor; and William Gustafson, bass, presented an old-time program at Syria Mosque recently. The accompanists were Solon Alberti and Alice Vaiden. May Beagle sponsored the event.

Owing to illness, Richard Bonelli, baritone, was unable to give his concert in this city, so the Art Society presented in his place, William Simmons, baritone, in Carnegie Music Hall. Mr. Simmons sang impressively in his first appearance here. His accompanist was Solon Alberti.

The Yost String Quartet gave its second concert of the season in the Hotel Schenley. Darius Milhaud's Quartet received its first local performance, and was followed by a group of shorter works. In Brahms Clarinet Quintet, the players were assisted by Domenico Caputo, flutist.



Mme. Elisabeth Rethberg, Metropolitan Soprano, Who Arrived in New York Recently, with Captain Johnson, Commander of the North German Lloyd Liner "Columbus."

Dr. Casper P. Koch, city organist, presented Bach's "Christmas Oratorio" in Northside Carnegie Hall on Dec. 18. He was assisted by the Choir Ensemble Society, conducted by Lyman Almy Perkins. Soloists were Marie M. Neesham, Arthur Davis, E. Clair Anderson, and Mrs. J. R. MacGregor.

At his weekly organ recital on Sunday afternoon, Dec. 25, Dr. Koch, playing in Northside Carnegie Hall, was assisted by Mary Agnes Nolan, soprano; Marie Dacko Kucharsky, contralto; and C. S. Niesen, baritone.

Jan and Cora Gordon, English painters, sang folk-songs, and discussed the art of Spain, Lapland, and the Balkans at the December meeting of the Musicians' Club. The Associated Artists were guests.

The Tuesday Musical Club offered a Christmas program in Memorial Hall. Anna Laura Cree, Anne H. Woesthoff, Ruth Hay Black, Lucille Miller Werner and Victor Saudek were soloists.

Harvey B. Gaul, music critic of the *Post-Gazette* for many years, transfers his activities to the *Press*.

Christmas carols were sung each day during the holiday week in the Kaufmann and Baer Department Store, and in the Diamond National Bank.

The Yale Dramatic Club appeared in Carnegie Music Hall on Dec. 20.

The Princeton Triangle Club appeared in Carnegie Music Hall on Dec. 23.

WM. E. BENSINGER.

Holiday Gift Lessons

WATERLOO, IOWA, Jan. 4.—The Waterloo *Evening Courier* announced a Christmas season present of twelve free Melody Way piano lessons, clubs being organized and instructed under the direction of Frederick Wills Ross of the Ross Conservatory of Music. Davidson's music department furnishes a room with a piano for practice.

B. C.

Philharmonic Society Is Heard and Other Musicians Are Applauded

SANTA ANA, Jan. 4.—The initial program of the Santa Ana Philharmonic Society (formerly the Santa Ana Symphony Orchestra) was given under the direction of D. C. Cianfoni, and proved an outstanding success.

Prominent on the program were the Tchaikovsky, "Nutcracker," Suite and Haydn's "Military," "Symphony Militaire," played with excellent taste and finesse. Boris Myronoff was soloist, playing Liszt's Piano Concerto in E Flat brilliantly.

An enjoyable program was given before the Orange County Branch of the American Association of University Women in the Ebell Clubhouse, by Santa Ana Junior College students, directed by Myrtle Martin, head of the music department.

The Whittier College Glee Club, consisting of twenty-six male voices, sang recently at the Methodist Episcopal Church.

Ellis Rhodes, Los Angeles tenor, sang over KFWB on Dec. 14, featuring compositions by Louis Danz Anaheim, pianist.

The Junior Chamber of Commerce presented the Santa Ana Ensemble on Dec. 14, featuring Georgia Walton, Edward Burns, Lyle Roberts, Alan Revill, and Lorene Croddy.

A program was sponsored by the Santa Ana Junior Chamber of Commerce at St. Ann's Inn, Dec. 18. Participants included Charles South, Edward Delgado, Evarard Stovall (a pupil of Earl Fraser), D. C. Cianfoni, Willard Horton, and the Girls' Glee Club of Frances Willard High School.

A pleasing piano recital was given by pupils of Arline Birchard in the Foster-Barker music rooms. Pupils of Carolyn Houghton were heard on Dec. 16.

Advanced pupils of the Santa Ana Conservatory of Music were featured in a recital at St. Ann's Inn, Dec. 16. Pupils of Elwood Bear, Ellis Rhodes, Holly Lash Visel, and August Pestolese gave special holiday numbers.

Club Members Appear

The first concert of a series to be given during the winter by the Santa Ana Cantando Club, a male chorus of fifty, directed by Leon Eckles, was heard by an enthusiastic audience, recently at Santa Ana High School Auditorium. This organization, ably assisted by Ruth Armstrong, accompanist, has rapidly won a place of distinction in this city's musical life. As an outstanding feature of its opening concert, Flora Myers Engel of Los Angeles, sang "Pace, Pace, mio Dio," from "La Forza del Destino" and a varied group of lighter numbers.

A cast of 200 music students from Frances Willard High School successfully presented "Ali Baba and the Forty Thieves," at Santa Ana Polytechnic High School Auditorium. The performance was directed by Esther Jean Davis, head of the music department, assisted by Dorothea Smith.

A program featuring solo, duet, and trio numbers was given at Costa Mesa Friday Afternoon Club by the Euterpean Trio.

Franz Darvas was featured in an interesting Chopin recital, at the Orange County School of Fine Arts.

A program including solos by Thelma Stovall, soprano, with piano duos by Ruth Andrews and Lizetta Phillips, was given recently at the annual meeting of Federation No. 1, Women's Relief Corps. Irene Loose, superintendent of music in the Santa Ana schools, spoke on "Symphony Orchestras" at a meeting of the Wrycende Maegden Club recently.

A program was given by Edward Burns, head of the cello department of S. A. Conservatory, before the Santa Ana Junior Chamber of Commerce. He was accompanied by Ruth Armstrong.

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WORCESTER, Mass., with its historic music festival justly bears the reputation of being one of the most musical cities in America. The excerpts printed below show the impression Miss Van Gordon produced on the Worcester critics.

The regal singer provides as a frame for her voice, a super-stage presence, a magnetic personality, a friendly manner, and a dramatic beauty worthy of a portrait. She gave an exceedingly well chosen program with grace and a pervasive growing charm.

Surprisingly enough from her stature, her rich contralto is at its musical best in the soft, lovely lyrics. When she sings piano or pianissimo, Miss Van Gordon does what she likes with her voice, and very nearly what she wants with the hearts of her hearers.

The program ended with "The Cry of the Valkyrie" from Wagner's opera, at which Miss Van Gordon's brilliance was at its best. The dramatic upward glissandos, the swooping phrases, are glorious. The contralto sent them ringing to the rafter with no little suggestion of the way the mythical gods were imagined by Wagner to send them ringing through the skies.

Miss Van Gordon sent her Worcester audience away stimulated, soothed, and smiling.—*Worcester Telegram-Gazette*.

MISS VAN GORDON'S TALENT FINDS AUDIENCE RESPONSIVE

From the opening of her program with Verdi's "L'Abborrita Rivalta," aria from "Aida," to the "Cry of the Valkyrie," aria from the Wagner opera, "The Valkyrie," Cyrena Van Gordon, prima donna contralto of the Chicago Civic Opera Company, thrilled her audience with a voice of accurate placement, rich mellow timbre and artistic interpretation. Her appearance was last evening at Mechanics Hall in the Fanny Hair concert series.

—*Worcester Post*.

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ORCHESTRAS AND OPERA IN CHICAGO

CHICAGO, Jan. 4.—The Chicago Symphony Orchestra, with Leo Podolsky as piano soloist and Frederick Stock conducting, gave the following program in Orchestra Hall on Dec. 30 and 31:

Overture, "The Secret of Susanne," Wolf-Ferrari
Symphony No. 8, B Minor.....Schubert
Variations and Fugue on a Theme by Bach, for piano and orchestra.....Reger
Arranged by Karl Hermann Pillney
(First performance in America)
Ballade, "Tam O' Shanter".....Chadwick
Waltz, "Wine, Woman and Song".....Strauss

Advance interest centered on the Reger variations, but in retrospect Schubert's "Unfinished" stands out as a hauntingly fine memory. Hearing it again in Mr. Stock's delicate, finely proportioned reading, one could only wonder at the courage that proposed to "finish" the work, for where in all music is there a finer spiritual counterbalance than in the gentle melancholy of the Allegro and the peaceful resignation of the Andante? It is almost as if divine intervention stayed the composer's hand before he could disturb the perfect symmetry of his own creation.

Involved Variations

The Reger effort—it is the most fitting word—is founded upon the duet "Seine Allmacht zu ergründen" from Bach's Ascension cantata, "Auf Christi Himmelfahrt allein." The borrowed theme is the score's most important claim to distinction. At the beginning there seemed to be an occasional passage of genuine beauty, but long before the end of the thirteen variations their various involutions and convolutions had become an out and out bore. Designed, perhaps, to display the composer's erudition, they suggested only his dyspepsia.

Written originally as a piano solo, Karl Hermann Pillney's translation into a concerto offered no good reason for the transformation. Nothing that the piano was given to do but could not have been done equally well by the orchestra, and *vice versa*. Most of the piano assignment was in the nature of an obligato, and with such opportunity as fell to his lot Mr. Podolsky did well by, giving evidence of a scholarly nature and a remarkably complete pianistic equipment.

The Chadwick "Tam O' Shanter" is one of the few American compositions to recur with any degree of regularity in the local repertoire. It has pleasant melody and narrates its story fluently and without obfuscation. Some day "Tam O' Shanter" will be a movie, and Mr. Chadwick's piece will have found its *raison d'être*.

Like the Civic Opera, Mr. Stock harked back to Johann Strauss for a New Year's greeting to his clients. "Wine, Woman and Song" closed the program cheerily, with seemingly no one distressed over the entrance of the demi-monde into high society.

Swedish Choral Club

The Swedish Choral Club, conducted by Edgar Nelson, presented "Messiah" in Orchestra Hall on Dec. 28. Despite a not altogether equal balance of parts, the organization gave an account of the work that had fine enthusiasm, accuracy of pitch, precision of rhythm, and clearly designed contrasts. The soloists were Esther Nelson Hart, Frederica Gerhardt Downing, B. Fred Wise, and Mark Love. Harry T. Carlson was at the organ, and accompaniments were supplied by fifty members of the Chicago Symphony Orchestra.

The Kinsolving musical morning of Dec. 29, presented Doris Doe, contralto, and Guy Maier and Lee Pattison, pianists.

The engagement of Miss Doe proved a happy bit of managerial insight. For the young American singer upheld the high standards of these events in a most satisfying manner. Her voice, it is true, has yet to be rid of a certain amount of vibrato in forceful passages, and of an occasional impurity of tone, but on the whole it is an organ of exceptional range, power, and variety of color. Miss Doe's program was well chosen, her best abilities being displayed in Erich Wolff's "Alle Dinge Haben Sprache," a fine song for all its somewhat heavy reliance upon the master of Bayreuth, Hugo Wolf's "Auf dem Grünen Balcon," and Brahms' "Von Ewigem Liebe." Robert MacDonald was an excellent accompanist.

The Messrs. Maier and Pattison played with their usual delectable knowledge of what constitutes high musical entertainment. Such acoustic effects as they obtained in Eicheim's interesting "Siamese" Sketch encroach upon the realm of legerdemain. Mr. Pattison's arrangement of "The Arkansas Traveler" was played with the pair's now famous flair for the humorous in music, a talent, be it said, that does not fade, like most wit, with acquaintance. Mr. Maier's clever combination of Chopin's two G Flat Etudes had to be repeated. Liszt's "Reminiscences of Don Juan" was a brilliant example of the technical and rhythmic elements of the two pianists' art. Otherwise their offerings consisted of the fugue from Daniel Gregory Mason's Divertimento, the Andante from Brahms' Quintet in F Minor, and Chopin's Rondo in C.

Conservatory Orchestra

The American Conservatory Symphony Orchestra, under the direction of Herbert Butler, gave the first concert of its season in Orchestra Hall on Dec. 12. The orchestral numbers consisted of Mendelssohn's "Fingal's Cave" Overture, selections from Massenet's "Scenes Pittoresques," and Wagner's Overture to "Rienzi." In all these compositions the orchestra displayed the result of routine training and careful attention to detail. The strings in particular were of gratifying tone quality and precision.

Three soloists were listed. Harold Cobb played Borowski's Allegro de Concert for organ and orchestra with fine keyboard skill and tasteful registration. Madeline Coffman displayed accuracy of technic and a lovely tone in Saint-Saëns' Rondo Capriccioso. Pauline Peebles played the same composer's little known "Africa" Fantasy for piano and orchestra, with a keen sense of color values and competent command of the instrument.

Virginia Listeman Sherriff, soprano, was

a soloist at the Tuesday afternoon series of the Stevens Hotel on Dec. 13. Mme. Sherriff sang a well-chosen group of modern songs, in a voice of lovely quality and with interpretative power. Belle Tannenbaum-Friedman, gifted Chicago pianist, also appeared on the program, winning the approval by her technical brilliance and sure mastery of the instrument's capacity for varied musical expressiveness.

The Final "Butterfly"

"Madame Butterfly" was sung for the last time this season at the Saturday matinee of Dec. 24, by a cast consisting of Edith Mason, Irene Pavloska, Alice D'Hermanoy, Forrest Lamont, Giacomo Rimini, Vittorio Trevisan, Désiré Defrère, Lodovico Oliviero, Eugenio Sandrini and Gildo Morelato. Giorgio Polacco conducted.

The Christmas Eve performance attracted but a slender audience to hear the usually popular "Tosca," with Leone Kruse singing the title rôle for the first time in Chicago and Fernand Anseu adding *Cavaradossi* to the list of his season's rôles.

Miss Kruse added but little to the knowledge of her abilities derived from the two previous rôles she has sung with the Civic Opera. She rose to the climatic moments with considerable display of generous vocalism. At such times the tone was opulent and the musical expression sufficient. The quieter passages were lacking in color and characterization.

Anseu's painter is long since thoroughly familiar. On this occasion he was again a sympathetic, youthful figure, singing with robust power and unshakeable authority. Luigi Montesanto returned to the rôle of *Scarpia*, which he sang at the first performance of the season. The rest of the cast was the usual one. Antonio Sabino conducted.

Following the opera, the ballet offered "Les Sylphides," to music by Chopin.

The First "Rigoletto"

"Rigoletto" was given its first performance of the season on Thursday night, Dec. 15, with Toti Dal Monte, Antonio Cortis, Cesare Formichi, Lorna Doone Jackson and Virgilio Lazzari in the leading rôles. The second and third acts were broadcast through station WJZ.

Miss Dal Monte achieved immense success with her "Caro Nome," which was in truth a striking exhibition of coloratura singing. Formichi's interpretation of the *Jester* boasts splendid vocal virtues and emphatic, if not always subtle, histrionism. Cortis sang the *Duke's* measures well, but could easily have utilized a little better knowledge of stage business. Miss Jackson and Mr. Lazzari were both worthy in the lesser rôles. The chorus sang well and Henry G. Weber moved an authoritative baton over the production.

"The Masked Ball" was repeated at the matinee of Saturday, Dec. 17, with a cast consisting of Rosa Raisa, Augusta Lenska, Anna Hamlin, Charles Marshall, Richard Bonelli, Chase Baromeo and Antonio Nicolich. Antonio Sabino conducted.

Jackson As "Laura"

"La Gioconda" was repeated Monday, Dec. 26, with a cast consisting of Rosa Raisa, Augusta Lenska, Lorna Doone Jackson, Charles Marshall, Cesare Formichi, Chase Baromeo, Antonio Nicolich, Lodovico Oliviero, and Eugenio Sandrini. Mr. Moranzoni conducted and Maria Yurieva, Vechslav Swoboda and their assistant ballet artists provided the incidental dances. The cast was the same as for the two previous performances, save that Miss Jackson was new to the rôle of *Laura*. She sang the difficult music freely and entered into the dramatic expression of the part with effectiveness.

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Interpreting Wagner

Mrs. Edwin Franko Goldman recently gave four interpretative talks on the music dramas of Richard Wagner in the Hotel Madison on Tuesday afternoons, in conjunction with Ralph Leopold at the piano. The subjects included "Tristan and Isolde," "Meistersinger," "Parsifal," the last afternoon being devoted to "The Life and Works of Wagner."

Mr. Leopold played the motifs and his own transcriptions of portions of operas, including the Prelude to "Tristan," the Love Duet, and *Isolde's* Liebestod; *Walther's* Prize Song; the "Parsifal" Prelude, Processional of the Knights of the Grail, the Temple Scene, Flower Maiden's Chorus, and Good Friday Spell. The closing numbers included the Prelude to "Rienzi," the Ballade from "The Flying Dutchman," "Schmerzen" and "Träume," the "Siegfried Idyl," Brunnhilde's Immolation and the Finale of "Götterdämmerung."

Mr. Leopold will give a recital in Town Hall on Feb. 9.

Artists Renew Management

Helen Teschner Tas, violinist, formerly under Ernest Briggs management, has signed a contract for a renewal of the tours previously arranged by Management Ernest Briggs, Inc. Mme. Tas will also present the Helen Teschner Tas String Quartet, giving a concert with this organization in New York next April, and filling engagements for the most part near New York. Elizabeth Gutman who made extensive tours in the United States and Canada for two seasons under Management Ernest Briggs, Inc., will return to this management and feature a Russian costume program, together with her Mother Goose program for children. Miss Gutman is to give a New York recital about Easter.

Rudolph Ganz, who is devoting this year to the piano after six years as conductor of the St. Louis Symphony, will give a concert on Tuesday evening, Jan. 10, in Carnegie Hall.

NATIONAL TEACHERS MEET

(Continued from page 1)

done and at the fine spirit of co-operation shown by the distribution of its findings.

D. A. Clippinger, veteran Chicago voice teacher, read an excellent paper on "The Head Voice." After its formal presentation, he went to the piano and, with the assistance of a young lady, demonstrated his theories and showed their practical application.

Chamber Concert

Wednesday evening was marked by a beautiful chamber music concert given in the gold room of the Raddison Hotel by the Verbrugghen String Quartet; Henri Verbrugghen, first violin; Jenny Cullen, second violin; David Nichols, Viola and James Messeas, 'cello. The program consisted of Variations on a Theme by Arensky and the Beethoven String Quartet in C Major, Opus 59, No. 3. As always, the quartet pleased its hearers with its scholarly interpretations and delightful playing. The concert was followed by an informal reception.

On Thursday morning, Charles Lutton, director of the music department, Clark Teachers' Agency, Chicago, told "What the Young Music Teacher Should Know." This paper was written from the business point of view, with the idea of outlining the kind of qualifications desired when an employing official is looking for music teachers.

Annual Banquet

The annual banquet of the Association was held in the Raddison Hotel Thursday evening. Harold L. Butler, retiring president of the association acted as toastmaster and presented as speakers Lotus D. Coffman, president of the University of Minnesota, whose subject was "The Antidote for Industrialism" and H. Augustine Smith, Boston University, who spoke on "The Fine Arts in Religion." Music was provided by the Boys Glee Club of the Jordan Junior High School, Minneapolis, under the leadership of Mrs. Laura Angell. This group of fifty boys, ranging in age from about twelve to sixteen years of age, aroused the assembled teachers to real enthusiasm by their artistic and tuneful singing.

Mr. Coffman led the delegates from the strictly utilitarian, which occupies so much of the time and attention of present day Americans, to the heights of the arts, especially music, both solo and group and vocal and instrumental. The cultivation of the fine arts among the people of the United States to a much greater degree than obtains at present is the "Antidote" as outlined by Mr. Coffman.

Better music; better architecture; more artistic and suitable decorations in our churches are all most urgently needed, according to Mr. Smith. But especially is improvement called for in the quality of the music employed; not so much in the execution, but this speaker believes that many of our hymn tunes and much of the music of our anthems and sacred solos should be relegated to the scrap heap. On the other hand there is a great wealth of fine, much neglected material, which should be employed to give a higher tone to the religious services of many denominations.

At the meeting of the executive committee held on Friday morning the following officers were elected for the coming year: president, William Arms Fisher, Boston; vice-president, Earl Moore Ann Arbor, Mich.; secretary, D. M. Swarthout, Lawrence, Kans.; treasurer, Waldo S. Pratt, Hartford, Conn.; assistant treasurer, O. W. Demmler, Ben Avon, Pa.; editor Karl W. Gehrken, Oberlin, Ohio.

Cleveland Next

The next meeting of the association will be held in Cleveland, Ohio, on Dec. 27, 28 and 29, 1928.

The final event of the convention was held in the beautiful Music Building Auditorium at the University of Minnesota. It was a complimentary concert by the St. Olaf

Choir of St. Olaf College, Northfield, Minn. under the leadership of Dr. F. Melius Christianson. The students took time from their Christmas vacations to appear and acquitted themselves nobly. The program was made up of numbers never used in public before and in spite of the fact that more than half of the choir have only been members since last September, the work was fully up to the high standard of years past. It was a revelation to those who had not heard this choir before and the enthusiasm was unbounded.

There were a number of commercial exhibits in connection with the convention. Schmitt, Schirmer, Ditson, Oxford University Press were among the publishers represented. The Visuola exhibit was the center of a great deal of interest, especially to those teachers whose work is largely among children. The Audiographic piano rolls also attracted favorable attention, this time particularly among teachers of more advanced students.

The local committee did its work extremely well, under the efficient leadership of Professor Carlyle Scott, in charge of the music department of the University of Minnesota assisted by the following committee members: Earle Killeen, Donald Ferguson, William MacPhail, Victor Bergquist, Hamlin Hunt, T. P. Giddings, Perry Williams, Mrs. Charles Hardy, Mrs. H. S. Godfrey, Mrs. Warren Briggs, Mrs. Lota Mundy, Mrs. Carlyle Scott, Mrs. Edgar Zelle and Miss Elsie Shawe.

The Pro-Arte String Quartet has been booked to appear at the White House, as guests of President and Mrs. Coolidge, on March 22. The members of the Pro-Arte will arrive in New York about Jan. 9, and will begin their American season with the League of Composers on Jan. 12 in Town Hall. Their tour will take them to the Pacific Coast and the South. New York will hear them on four different occasions.

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News and Notes of the Artists

Wolfe to Make American Debut

Laurence Wolfe, tenor, will make his first appearance in America in recital on Monday afternoon, Jan. 16 in Town Hall under the management of Charles L. Wagner. His program will consist of songs by Schubert, Wolf, Grieg, Loret, Duparc, Hue, Gretchaninoff, Rachmaninoff, Knab, Mahler, Jürgens, Frankenstein, Watts, Shaw, Alberti, Dunhill, and Schindler. Walter Golde will accompany Mr. Wolfe on the piano. Mr. Wolfe, a native of New York received his musical education in this city. He made his European debut in 1922 at Ulm in "La Bohème" and spent two years at the Munich Opera, later making a tour of Continental capitals in concert and in opera, singing also in "Butterfly," "Tosca," "Traviata," "The Magic Flute," "Rigoletto," and other operas.

Thea Marovska Will Give Recitals Here

Théa Marvoska, European disease, will make her American debut in New York at the Bijou Theatre on Sunday evening, Jan. 15, at 8:30 P. M., in a dramatic costume-recital of folksongs. Her collection of tragic and humorous song-dramas has been gathered in long and frequent journeys of research through France, England, Russia and Germany.

Gadski in Concert "Tannhäuser"

On Jan. 8 at 3 o'clock, the Hurok century afternoon of music will be devoted to "Tannhäuser" in concert form. A complete cast, orchestra, and chorus will co-operate under the baton of Ernest Knoch, Wagnerian conductor. Johanna Gadski will sing *Elizabeth*; Paul Althouse, *Tannhäuser*; Reinald Werrenrath, *Wolfram*; Alexander Kipnis, the *Landgrave*; Marta Wittkowska, *Venus*.

Countess Percy, professionally known as Donna Ortensia, has returned to America for her third annual visit, and will give her song recital this season in the Empire Theatre on Tuesday afternoon, Jan. 10, under the patronage of the Italian ambassador. Donna Ortensia is the daughter of the Duc di Mignano, while on the mother's side she is Rumanian.

A benefit concert will be given in Mecca Temple on Friday evening, Jan. 13. Paul Althouse, tenor, who will sing "O Paradiso" from "L'Africana," "Far on the Road" by Ippolitoff-Iwanoff, and "The Spring Song" from "Die Walküre." Doris Niles will appear in Spanish dances and dances by Horlick and Strauss. Sascha Jacobsen will play several Russian violin selections, and Nina Tarasova will be heard in characteristic Russian folk-songs in costume.

Beniamino Riccio, American baritone, will give recitals Feb. 19 and 26, in the Bijou Theatre, on Sunday evenings. The first recital of this series occurred on Dec. 11 when his program was devoted to Russian songs. Helen Schafmeister, assisted Mr. Riccio at the piano, and Nina Massell Dimitrieff, an authority on Russian music, made explanatory remarks in connection with the songs.

Queen Mario Entertains

Queen Mario, soprano of the Metropolitan Opera was hostess to fifty-two children Thursday morning, Dec. 22, in the kindergarten of the Eastern Ogontz Association. Miss Mario appeared as *Gretel*, told the story of "Hänsel and Gretel," sang some of the arias. Her husband, Wilfred Pelletier, assistant conductor at the Metropolitan, accompanied her. After the entertainment, Miss Mario distributed fruits, candies, "Lebkuchen," cakes cut in the form of *Hänsel and Gretel*, and individual gifts to each child. There was a Christmas tree, and games were played.



Barbara Lull

BARBARA LULL, American violinist, has returned from Europe and will give a recital at the Bijou Theatre on Feb. 12 under the Bogue-Laberge Concert Management. At this concert Aaron Copland will accompany her in some of his own compositions. Miss Lull made ten appearances in Holland the past summer and also gave one of the Artists Concerts in Fontainebleau at the American Conservatory. In a concert of modern music arranged by Aaron Copland for the New School for Social Research in New York on Dec. 28 Miss Lull played a Nocturne and Serenade by Mr. Copland with the composer at the piano. She also played Krenek's Concerto, for violin and piano with Mr. Copland.

Ignaz Friedman will give his only New York recital of the season in Carnegie Hall Saturday afternoon Jan. 14. Immediately following, he will sail for an extensive tour in Europe.

The American Orchestral Society, conducted by Mr. Clifton, gave a concert in Mecca Hall on Dec. 19 with Povla Frijsh as the assisting artist. Weber's "Oberon" Overture, Haydn's Symphony in C Major, and two numbers from Rimsky-Korsakoff's "Tsar Saltan" were the instrumental numbers. Mme. Frijsh sang "Di Questa Cetra" by Gluck and numbers by Duparc, Saint-Saëns and Grieg's "A Dream."

Julia Claussen, mezzo-soprano of the Metropolitan Opera whose return from Europe was announced for December, has been obliged to postpone her arrival owing to professional engagements on the continent. She will sail for this country about Jan. 15.

Alsen Represented by Haensel & Jones

Elsa Alsen, dramatic soprano, has signed an exclusive contract with Haensel & Jones for a term of years, to take effect immediately.

American Orchestral Society Trains Professionals

In two public appearances, given in November and December, the American Orchestral Society, directed by Chalmers Clifton, has already successfully gained one of the objectives: that of giving the students in its organization the necessary and important experience of playing before an audience. This organization is in reality an orchestral school, in which the advanced students of orchestral instruments spend three years training for professional appearance with symphony orchestras. Only students who are qualified musically for professional work are admitted. During each of the three seasons, a different repertoire is studied and played, until the group is familiar with practically the entire range of orchestral works which are played today. In addition to this work, which is directed by Mr. Clifton, there is a free class in interpretive theory, conducted by Franklin Robinson, and attended by more than half of the enrolled students. The monthly concerts of the society are given in Mecca Hall, and enable the public to hear much good music free of charge, in addition to furthering the purposes of the society.

Bloch Conducts Alliance

The first of the Alliance Symphony concerts was given recently in the Straus Auditorium of the Educational Alliance, under the baton of Alexander Bloch. The orchestra, which is the result of much musical work on the part of Mr. Bloch and his wife, is made up of some thirty-six advanced music students reinforced by a few semi-professionals. Their unhackneyed program included the Sam Franko transcription of Vivaldi's Concerto Grosso, Grieg's "Elegiac" Melodies, Mozart's "Eine Kleine Nachtmusik," and Saint-Saëns' "Défuge" of which Ruth Taylor MacDowell played the violin solo.

Programs at St. Patrick's

A special feature of the Christmas program at St. Patrick's Cathedral was Mr. Ungerer's first rendition of the *Missa Te Deum Laudamus* for solo chorus, organ and orchestra, by Pietro Yon. This mass was composed two years ago for the special occasion of the jubilee of the Church and College of St. Francis Xavier. It is built and developed on the Gregorian theme of the *Te Deum Laudamus*.

Other features of the Christmas program were the organ solos by Pietro Yon on the new chancel organ, played for the first time during these Christmas Services.

The New Year program was held in celebration of the formal opening of the new chancel organ.

Land Sings in "Messiah"

Harold Land, baritone, fulfilled his twelfth "Messiah" engagement at St. Thomas' Church, where he has been soloist since 1914, on Sunday afternoon, recently. He has sung in "Messiah" throughout the country about seventy-five times, and appeared in the same work with the Morristown Choral Society on the evening of Dec. 14.

Cherkassky Represented by Hurok

Shura Cherkassky, pianist, has signed with Hurok Attractions for a period of five years. They will present him on tour through the United States, as well as in other countries.

Gescheidt Studio Notes

Artists of the Adelaide Gescheidt Studios are actively engaged. Warren Lee Terry, tenor soloist at the Bronxville Dutch Reform Church and also at Temple Rodeph Shalom, was soloist at the concert in the Della Robbia room of the Vanderbilt Hotel Dec. 25. On Dec. 18 he sang in "Messiah" at the Dutch Reform Church in Bronxville. Mr. Terry was engaged to sing again as soloist of the Nocturne Hour over WOR on Dec. 15, following the New York Philharmonic Orchestra concert at 10.30 p. m. On Nov. 10 he gave the "Emerald Isle" program over Station WOR, and on Dec. 8, as soloist, he sang in "Messiah" and gave a group of German songs at a concert given by St. Matthew's German Lutheran Church on Hoboken, N. J. He also sang as soloist with the St. Stephen's Men's Club in "A Batchelor Banquet," given at the Brooklyn Academy of Music.

Elizabeth Northrup, a young soprano sang two groups of songs before the Newark Study Club on Dec. 1.

Edna Scheller, soprano, sang at the luncheon of the Martha Washington Chapter of the D. A. R., recently at the Hotel Plaza. Miss Scheller is also to sing in East Orange on Jan. 8 before the Junior Music Study Club of Newark and the Oranges.

Marion Foster, lyric soprano, was the assisting soloist at a recent concert at the Y. W. C. A. of Plainfield, N. J.

Zeta Wood Recitals

Zeta V. Wood, soprano, gave recitals in her studio in Steinway Hall on Dec. 27 and 28, with Walter Golde at the piano. On Dec. 28, Harriet Greenwood, pianist, was assisting artist, in place of the Manhattan Octette who sang at the former recital. Miss Greenwood played numbers by Chopin, Mendelssohn, Schubert and Schumann. Mme. Wood began her program with Handel's "Rejoice Greatly," followed by a Schubert group, and a group by Fauré, Delibes and Bemberg. She closed with numbers by Head, Campbell-Tipton and Josten. She sang with poise and musicianship. Mr. Golde played the accompaniments with his usual efficiency.

Elena Gerhardt begins the first period of her master classes on Tuesday, Jan. 3, in Steinway Hall. Nearly 100 pupils have already enrolled. This period will extend through January and February. Mme. Gerhardt is scheduled to give a New York recital in the Town Hall Jan. 31.



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New York's Music—Concerts and Opera of the Week

(Continued from page 7)

the ordinary listener in their own day, but not very likely; for Hindemith, atonality or polytonality or both aside, is no Monteverde nor even a Marenzio or Gesualdo. It is, as a fact, well enough known that these writers of secular music had the Parrys and the Krehbiels of the seventeenth century on their necks for their breach of the harmonic proprieties.

Even as late as the nineteenth century, as we have said, the critics had not learned any better. So ordinarily safe a guide as W. S. Rockstro, for an instance, has written himself down a strange sort of critical person when it comes to judgment of Monteverde. Like his brethren, he thought Monteverde did what he did because he didn't know any better. He thought that Monteverde's music was "marred by unpleasant progressions which can only have been the result of pure carelessness; for it would be absurd to suppose that such evil-sounding combinations could have been introduced deliberately."

What was wrong with Rockstro is what was wrong about most of the pundits of the last century—the habit of seeing rather than hearing music (a habit, by the way, that has not even yet very thoroughly gone out of fashion.) But certainly if Rockstro and the rest of them had listened to this music of Monteverde, they would have been saved much talking through their hats. Nothing could be more deliberate nor more apt than the melodic invention that Monteverde drew upon for his matching of music to text in the madrigal we have called "The Dawn" or, still more so, for his setting of *Orpheus'* desperate grief.

Incidentally, Monteverde broke all the rules of his time and of Rockstro's time—all the rules up to Arnold Schönberg, if you like—in regard to harmonic key relationships and resolutions, but the point really is that this was incidental. The seventeenth century got infernally tired of tradition; the twentieth has likewise. And that is one reason why Monteverde is so easy to listen to today. But the chief reason is the sheer, breath-taking beauty of the music itself.

The League of Composers had Willem Mengelberg of the Philharmonic as chief of operations but he operated neither very successfully nor very amply. His job was merely to wave his baton in front of the noses of some twenty singers—the solo unit of the Choral Symphony Society who sang with some twenty different kinds of tone whose only agreement was in being off the pitch. Then there was Joseph Yasser, who played the Town Hall organ when he could find the right gadgets.

The League, indeed, did better by Hindemith than by the Renaissance, for it had Greta Torpadie sing the songs of "Das Marienleben" with Aaron Copland, a young

American with some Hindemithy or better music of his own already behind him, to play the piano disturbances. Miss Torpadie managed the callously cruel intervallic difficulties of the songs with certainty even if not with ease.

One song in particular—and the best, by far, of the lot—she sang until it hurt. It was meant to hurt, moreover, by Hindemith and it was therefore a remarkably good song. It was called "Pieta" and conjured up the Virgin with the dead Christ athwart her knees. In some subtle way it seemed to mould into the grief of the woman over her Son all the pain she had borne in giving Him birth. We know of no one else who could have sung it as Miss Torpadie did.

Mme. Gauthier very plainly went to enormous trouble to get together her Town Hall program of old and new music for the voice and it turned out to be by all odds the best song program of the season. Besides Monteverde, there was some Spanish antiquity on it that included a song beginning "La mi sola, Laureola" that was as lovely as its sounds, and Debussy, Ravel, Bloch, Roussel and some Americans. One of the Americans was Henry Cowell, the gentleman who plays the piano with his fists and his elbows. Of course you can't do that with the voice—unless, perhaps, it be your wife's; you really must write melody of some sort and Mr. Cowell's two songs were just some sort.

Exactly why Mme. Gauthier doesn't make her interesting evenings interesting is a little baffling. She has an excellent voice, it is more than fairly dependable and she seems to know what she wants to do with it. One imagines that what leaves one unconvinced about her singing is the quality of what the French call the "precious" that there is about it. Its simulation of expressive quality is neither fervid enough nor clever enough to make you believe in it. In the end, therefore, you find that authenticity and vitality have both been lacking to what she has been doing.

Sittig Trio

THE Sittig Trio, a family of musicians consisting of Margaret, violin, Edgar H., cello, and Frederick V., piano, gave a matinee performance in the ballroom of the Plaza Hotel on Dec. 19, with the assistance of Henry Ramsey, baritone, who contributed English, Spanish and Italian songs. Schubert's Trio in E Flat, was the opening num-



The Sittig Trio

ber. This melodious rather than profound music revealed in the playing of these three a finely blended tone, clean technic and an ensemble which could only have been gained by long association. Miss Sittig was heard in a group of violin solos and Edgar Sittig played Mozart's Larghetto upon the solo cello. Herbert Goode was accompanist for Mr. Ramsey's songs. The family group also offered "Hornpipe" by Bridge, and "Waltz of the Negro Dolls" by Mortimer Wilson.

"HANSEL" AND "VIOLANTA"

A CHRISTMAS card of the good old-fashioned kind came to life again in the Metropolitan on Dec. 22, when angels stepped down from heaven on a cloudy ladder to keep their appointed watch over the sleeping forms of *Hansel and Gretel*. Artur Bodanzky conducted the performance, in which the principals were Editha Fleischer, Thalia Sabanieva, Dorothea Manski, Henriette Wakefield, Merle Alcock, Charlotte Ryan, Gustav Schuetzendorf.



Emily Roosevelt, Soprano, Who Sang With Louis Graveure in "Elijah" With the Hartford Oratorio Society.

Mr. Bodanzky was also in command of the preliminary "Violanta," which was sung, in so far as Korngold permitted, by Clarence Whitehill, Maria Jeritza, Walther Kirchoff, George Meader, Mildred Parisette, Henriette Wakefield, Max Altglass, Giordano Paltrinieri, James Wolfe, Charlotte Ryan, Mary Bonetti.

D. B.

TIBBETT AS WOLFRAM

LAWRENCE TIBBETT, the American baritone, returned to the Metropolitan for the season on Saturday afternoon as *Wolfram* in "Tannhäuser." He sang the role of the feudal knight with poise and assurance, completely absorbing the attention of a most interested audience. Mr. Kirchoff's *Tannhäuser* showed mastery of this most difficult vocal part. And Mme. Jeritza, Mme. Telva and Mr. Mayr as *Elisabeth*, *Venus* and *Landgraf Hermann* shaped, under Bodanzky's direction, a very well-knit performance of the Wagnerian favorite.

Emma Roberts Appears

EMMA ROBERTS, Kentucky contralto, came to Town Hall for the first time this season Wednesday night, Dec. 28, displaying her ability as a program maker. Launching forth in Italian, with Respighi's "Ballata" and "Scherzo," and "Sul fiume" by Benvenuti, the singer proceeded to Schumann, Schubert, (with the popular "Dir Stadt"), Bunting and Brahms, following this Teutonic effort with three additional groups. Notable among the latter were the English Christmas folk carols, which were sung without intermissions or applause, and accompanied by Frank Scherer on the organ. Frank Bibb supplied piano accompaniments. This melange was sung with a voice, which, contrary to Miss Robert's best, seemed mellowed only in its middle range, and at times lacking the power of transmitting much of the singer's thought. Miss Roberts has been heard to much better advantage on other occasions, when her vocal attributes have combined with those of her admirably musical nature to produce effects of convincing and impressive artistry.

MR. WILSON, COMPOSER AND CONDUCTOR

THE debut performance of The Mortimer Wilson String Sinfonietta was given on the evening of Dec. 15 in The Town Hall with Mr. Wilson wielding the baton over some thirteen instrumentalists. Prominent place was given on the program to works by Mr. Wilson, which included his "Suwanee Sketches," two movements from the D major sonata, two numbers from his suite "From My Youth," a lyric suite, and "In Rural California." This interesting and diverse collection of works was handled in a masterly fashion by Mr. Wilson and his men who endowed their readings with richness of tone and a blending of instruments that augured well for their future successes. Paulo Gruppe 'cellist, was the assisting artist, playing Haydn's concerto in D for 'cello. Olive Robertson presided at the piano.

JOHN McCORMACK'S FAREWELL

BIDDING his admirers goodbye for the two years to come, John McCormack gave a song recital in the Century Theater on a recent Sunday afternoon, singing to a throng that crowded the aisles and laid siege to the stage. Classics and popular Irish melodies filled the tenor's program which a voracious audience digested with evident pleasure. Mr. McCormack's performance bore in many respects a marked resemblance to his previous ones, in that it was not until his quota of Irish folk songs found utterance that he was at home with his audience. Seemingly, the rest of his songs are merely a preparation for these lighter airs of his native heath and if it were left to the choice of the audience little else would be sung. His composers on this afternoon included Handel, Vinci, Rachmaninoff, Merikanto and Donaudy in addition to songs in English and those of Hibernian flavor.

THE FIFTH "TURANDOT"

THE season's fifth "Turandot" performance took place on Wednesday evening, Dec. 28, with Maria Jeritza again enacting the role of the *Princess* who lived within the walls of the Great Violet City and whose taste ran to rejected suitors and gory skulls. Mr. Lauri-Volpi was the *Unknown Prince Calaf* and Nanette Guilford, recently returned to the stage from a sojourn in the hospital where she underwent an operation for appendicitis, was a faithful and poignant *Liu*. Mario Basiola, Angelo Bada and Alfio Tedesco were the *Grand Chancellor*, *General Purveyor*, *Chief Cook*, *Ping*, *Pang*, and *Pong*, respectively. Max Altglass was the Emperor Altoum, Pavel Ludikar, the de-throned Tartar King, *Timur*, and George Cehanovsky undertook the part of the *Mandarin* on the perilous overhead perch. Mildred Parisette and Dorothea Flexer played minor parts and Tullio Serafin conducted, as at all previous presentations of "Turandot."

H. H.

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(Continued from page 6)

posed of eighteen strings of the Philadelphia Orchestra, under the baton of Fabian Seitzky, proved to be a well balanced and rich toned ensemble. The Allegro from Mozart's "Eine Kleine Nachtmusik" was given with finesse and much charm. Later in the program the orchestra accompanied a recording of Harold Bauer's of the Scherzo from Saint-Saën's humorous Concerto in G Minor. Alois Havrila competently "announced" and "program noted" this broadcast, which for the occasion doubled its usual half-hour's possession of the Red Net Work's carrier wave. A return of this feature is looked for next season.

Kolster Hour (WOR and Columbia System, Dec. 28). The Famous Composer's Hour continued its trek through musical literature with a program devoted to Ethelbert Nevin and Charles Wakefield Cadman. The former's suite, "A Day In Venice," was accorded a meritorious performance by the capable orchestra which earned the Croix de Musique with palm for its mellifluous rendition of the "Venetian Love Song."

Cadman's "I Hear a Thrush at Eve" and "From the Land of the Sky Blue Water" sung by the Kolster Tenor (né Redferne Hollinshead) were endowed with sympathetic interpretation and embellished by a lyric voice of translucent quality. Mr. Brown's verbal efforts as the voice of Columbia (by the way is not Columbia of the opposite sex?) were graced with more natural and spontaneous qualities than has heretofore been their fortune.

"Hänsel and Gretel" (N.B.C. Opera Co. WEA and Red Network, Dec. 28). Humperdinck's fairy opera "for children of all ages" was given in its English Version and with much artistry by the ensemble. Not the least of those responsible for the success of the evening was Mr. Sodero, who, as usual, weaved with his magical baton an operatic tapestry of rich colors and expert craftsmanship.

National Musicalities. (WEAF, Dec. 27). This is a regular non-commercial feature of the N. B. C. which engages various members of the discontinued Light Opera Company in semi-important music. For this occasion a mixed quartet made up of Rosalie Wolf, Paula Heminghaus, George

BROADCASTING EVENTS

O'Brien and John Oakley was heard to good advantage in a pot-pourri of solos, duets and quartets. A string trio furnished accompaniments, when it wasn't engaged in presenting music of its own accord. The presentation was under the able and enthusiastic direction of James Haupt.

George Gershwin in Eveready Hour (WEAF and Red Network, Dec. 27). Broadcasting's senior commercial feature presented a Gershwin program, including the "Rhapsody in Blue," with the composer at the piano. This much assuredly was quite apparent to those who listened in. But could television have been coupled with radio (as it is prophesied it some day will be) certain high lights which made for the exuberant spirits of the program would have been appreciated. Listeners would have seen Mr. Gershwin enjoying the broadcast in the studio, even as they relished it around the reproducers.

When the young composer's head wasn't swaying to the rhythms emanating from the clever orchestra, his fingers longed for a keyboard. Several times he made unexpected jaunts to one of the two pianos in the orchestra, where he furnished impromptu treble embellishments to his own and the conductor's arrangements. Later discovering a third piano unused in a corner the jazz rhapsodist sat down on the stool and had a "grand time" interpolating *ad lib* harmonies much to the enjoyment of those in the studio. The listener can vouch for Mr. Furness' remarks through the microphone depicting the foregoing, for seeing (as well as hearing) is believing.

As the time came for the celebrated Rhapsody, Mr. Gershwin removed his jacket and in appropriately hued shirt-sleeves proceeded to play the piano solos in the score . . . which by the way was given in its entirety. Of this it need only be written that should the composer's prolific pen ever become dry he could successfully turn his talents to the concert platform . . . after more study.

A word should be said for the Eveready Hour, which with this program celebrated

its fifth anniversary. Containing one of the most effective of broadcast orchestras, with Nat Shilkret as conductor and arranger extraordinary this feature has presented many an outstanding program. In addition the hour contains the well known Revelers Quartet and several excellent women soloists. And finally the sponsors have been most generous in the presentation of important guest artists.

Band Contest Numbers

CHICAGO, Jan. 4.—Advance broadcasting of the selections which will comprise the state and national High School Band Contest next spring will be a feature of Station WLS, Chicago, beginning Jan. 18, according to a recent announcement. Assigned compositions and selective lists as well will be played each Wednesday night at 8 p. m., Central Standard Time, by the Million Dollar Band of Chicago, Harold Bachman, director. This feature has been made possible by the Educational Music Bureau of this city, in co-operation with Mr. Bachman and the band, and has been endorsed by the National Bureau for the Advancement of Music and the committee in charge of the band contest itself. High school bands all

over the country will thus be given the opportunity to familiarize themselves with the contest numbers. Station WLS broadcasts on a wave length of 344.6 meters, 870 kilocycles.

Eastwood Lane to Broadcast

The first public radio performance of "Sold Down the River," a group of recently completed sketches by Eastwood Lane, will be presented by the composer himself over WBAL, Baltimore, Sunday evening, Jan. 29, at 8, E. S. T. This suite has been chosen by Paul Whiteman for performance by his orchestra. Mr. Lane scored such a success in a radio program of his own works last year, that he was engaged for the same purpose this season. His forthcoming program will also include his "Girl on Tiptoe," "Abelard and Heloise," "Memorial Day," from "American Scenes," "Plymouth in Autumn," "A Caravan from China" and "Knee-High to a Grasshopper."

Ernest Hutcheson is appearing with the Civic Music Association in Dayton on Jan. 17. Two days later, in Milwaukee, he will be heard with Guy Maier and Lee Pattison in a program for three pianos. Mr. Hutcheson's annual Chicago recital is scheduled for Feb. 12.

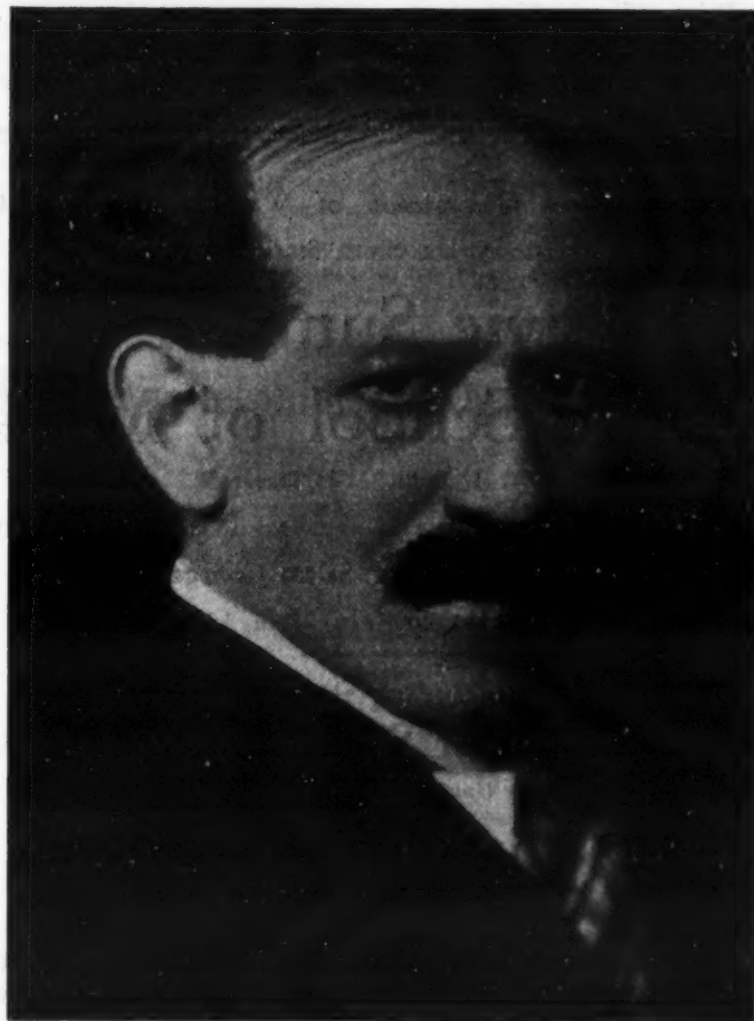
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Youthful Participants in the Final National Radio Audition of the Atwater Kent Foundation Held Sunday, Dec. 11, When Agnes Davis and Wilbur W. Evans Won the Contest.

Coast Musicians Give Many Lists

Long Beach Sees Much Activity
on Part of Leading Performers

LONG BEACH, CAL., Jan. 3.—"Messiah" was sung by the Haydn-Handel Society in the Ebell Club Auditorium by a chorus of 100, directed by Rolla Alford. The soloists, all local musicians, were Genevieve E. Marshall, Ruth Foster Herman, Warren P. Blair, and William K. Hargrave. Harriet Case Stacey was the organist.

Mr. Alford directed the same chorus in "Messiah" on an earlier date in San Pedro, the soloists being Bertie Moore, Elizabeth Merriehew, Warren Blair, George Clark.

The choral section of the Woman's Music Club, L. D. Frey, director, held its annual Christmas vesper service, recently presenting the cantata "Christmas Eve" by Franz Abt. Soloists were Mmes. Greene, Elliott, Brewster and Wright. The accompanist was Mary E. R. Foreman. Assisting with miscellaneous numbers were: the Virginia Hubbard Violin Quartet; Mrs. O. G. Hinshaw and Mrs. I. B. House, readers, and Mrs. Joseph Maltby, organist.

Prize Winners Sing

Under the direction of Charles L. Monro, the Burbank Choral Club, Eisteddfod prize winner for the past two years, gave a pro-

gram in the First Methodist Episcopal Church.

The Woman's Orchestra, led by Eva Anderson, and with Foster Rucker baritone, furnished incidental music for the Community Players recently.

Kaethe Pieczonka, 'cellist, gave a recital in Unity Hall.

"The Origin and Development of Melody" was discussed by the study section of the Woman's Music Club, at a recent meeting. "Stories and Songs of Today and Yesterday" was the topic of the program presented by Genevieve Elliott Marshall, soprano; George C. Moore, flutist; Margaret Miller, pianist, and Lillian Reifsteck, reader on another day. James G. McGarrigle, Mrs. Errol Olsen and James J. Buntin, gave a program at the Club California on Dec. 11. The Alford Singers were heard in a costume recital; and Frederick Setzer, baritone, gave a lecture-recital at Edison Junior High School, assisted by Lois Mills, pianist. A. M. GRIGGS.

Benjaminio Ricco, the baritone who gave a recital in the Bijou Theater recently with a program composed entirely of Russian songs was coached by James Massell.

Roxy Presented with Bust of Herbert

THE American Society of Musicians and Composers presented S. L. Rothafel on Dec. 28 with an heroic bronze bust of Victor Herbert, a replica of that recently erected in Central Park. The presentation was made to "Roxy" in recognition of his friendship for the beloved American composer, and for his consistent and artistic presentation to the public of the latter's compositions. The extensive music library which Herbert bequeathed to his widow was recently purchased by Roxy and incorporated in the music library of the theatre.

Casa Italiana of Columbia University Announces Courses

The Casa Italiana of Columbia University, co-operating with the Italian Inter-University Institute, announces that the summer school of music for foreigners, until recently located in the Villa d'Este in Tivoli, near Rome, will be conducted in the Tiberic Palace Hotel in Capri, Italy, next year. The hotel will be closed to all visitors and will be used exclusively for students.

The school, which is under the auspices of the Italian Ministry of Public Education, offers a course of eight weeks each year beginning July 1 and ending the last day of August. Through its affiliation with the Inter-University Institute, courses in Italian language and literature are also available.

Ottorino Respighi, who makes his winter home in New York, is director of the school of music. Others on the teaching staff are Ernesto Consolo, piano; Elsa Respighi Olivieri di San Giacomo, voice; Mario Corti, violin; Aurturo Bonucci, 'cello; Ada Sassoli, harp; Vito Carnevale, exercises in singing and composition, and Aldo Oberdorfer, who will head the classes in language and literature.

Each teacher will give two individual lessons and one class lesson each week. A general class lesson and concert will be given every Saturday by all the teachers. Language and literature will be taught in class sessions, forming a separate curriculum optional to music students.

Lisa Roma Tours With Ravel

Lisa Roma, who made her American debut in opera with the Philadelphia Grand Opera as *Santuzza* in "Cavalleria Rusticana," was born in Philadelphia and received most of her musical training in that city. Miss Roma goes on a transcontinental tour with Maurice Ravel, as interpreter of his vocal works. She will appear as soloist with orchestras in Boston, Chicago, Cleveland and San Francisco, with Ravel as guest-conductor, and in concerts in leading cities of the United States and Canada with Ravel at the piano.

Coast City Given Novelty by Haydn

Program in Los Angeles Also Contains New Compositions by California Prelate

LOS ANGELES, Jan. 3.—Two novelties by Father Joseph Tonello, South Californian prelate, and the first performance in America of a Concertante by Haydn, were the features of the recent Sunday afternoon popular concert given by the Los Angeles Philharmonic Orchestra.

Hardly Haydn at his best, the Concertante contains characteristic music of charm and delicacy, giving grateful solo passages to Messrs. Megerlin, Gaillard, De Busscher and Moritz.

Father Tonello's two works, short glimpses of Turin and Florence remembered from a recent visit in company with W. A. Clark, Jr., to whom they are dedicated, are melodious and filled with Old World charm. The composer, a patron of music and prominent in cultural activities of the Southland, was called to the platform to acknowledge the applause of the audience.

Georg Schaeffgen achieved thrilling effects in the Overture to "The Flying Dutchman," especially after the players had warmed up to the spirit of the work. He knows the value of contrasts. Smetana's "River Moldau," two short preludes of Chopin, arranged for orchestra, and Massenet's "Neopolitan" Scenes completed the list.

Orpheus Club Heard

The Orpheus Club, a male chorus of almost 100, gave the first concert of its twenty-third year, in the Philharmonic Auditorium on Dec. 15. The organization, conducted by Hugo Kirchhofer, sang with good tone and fine regard for niceties in numbers by Wanger, Cadman, Bliss, Genee and others. Margaret Messer Morris, soprano, was soloist, singing arias from Cadman's "A Witch of Salem," and by Rossini.

Several artists united in the annual program arranged by the Gamut Club for the aid of young artists, on the evening of Dec. 16. Nelle Gothold sang soprano arias by Puccini and Wagner, and "Le Nil" by Leroux, with Mischa Gagna playing the 'cello obbligato. Calmon Lubiviski, violinist, played numbers by Sarasate, Glinka-Zimbalist and Balough-Kreisler. Coe Martin, soprano, was heard in French songs, and Maurice Slavazza, tenor, sang an aria from Puccini's "Tosca." The remainder of the program was given by the Norma Gould Dancers.

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LATEST MUSIC AS SEEN BY REVIEWER

Reviewed by Sydney Dalton

NO doubt that great thirteenth century preacher of Assisi, St. Francis, would be well pleased if he could hear William Y. Webb's musical settings

Aesthetic Music of some of his writings, in the form of a Choral Suite for eight voices, with his historic name as a title—"St. Francis of Assisi" (H. W. Gray Co.). For, in the first place, Mr. Webb's music is almost as ascetic as the life of the author; unsweetened with harmonic sugar; in no way prettily tuneful, but almost severely austere. Again, the music has about it the kind of virility, fervor and richness of texture that would surely meet with the approval of St. Francis. This work deserves the finest kind of choral singing and should receive the attention of the best choirs in the country. The five parts, all of which are to be sung *a cappella*, are entitled "Salutation of the Virtues," "The Perfect Joy," "The Sermon to the Birds," "A Christmas Folk Song" and "Cantic of the Sun." Any of the numbers might be performed separately without injury to the spirit of the work as a whole.

MURIEL HERBERT, several of whose songs were favorably commented upon in these columns recently, is the composer of two pieces for the violin that are melodious and bright. "Enchanted April" has much of the joy of spring about it. It is a tricky little number to play, with its middle section in double notes. "Giboulée," tuneful and striking in rhythm, dashes along brightly. (London: Elkin & Co.; New York: G. Ricordi & Co.). Neither number is serious, but both are nicely written.

"Melodic Fundamentals for the Violin" is the title of a volume in the "Teacher's Library" (White-Smith Music Publishing Co.) that contains ideas and suggestions worthy of the consideration of teachers who deal with beginners. It is by Louis A. Peragallo, fellow of the Royal Philharmonic Academy of Bologna, and a teacher of wide experience. The outstanding feature of the book is explained by the composer, when he says, in his preface: "I have . . . formulated a short method consisting of the

essential fundamentals arranged in melodic form, followed by well-known folk songs." Mr. Peragallo has come to the conclusion that pupils are apt to become bored with technical work unless it is sugar-coated with melody. He is probably right; and, after all, why not? To make music is the thing of chief importance.

SINGERS who are looking for new songs that demand careful study of both words and music—songs that are less concerned with vocal display than with musicianship—may find something to their liking in two new songs by Aurelio Giorni, entitled "Der Abend" and "Awakening" (G. Schirmer).

The author of the poem of the second song, Edmund W. Putnam, is also the translator of the first, which is a setting of a poem by von Schiller. Mr.



Aurelio Giorni

Giorni is not, primarily, a melodist. He weaves intricate harmonic and rhythmic patterns, writing contrapuntally, in a manner that appeals strongly to the musician, but not very widely, perhaps, to the layman. Certainly, he can not be accused of being frivolous! Both songs are for high voice and "Awakening" is within the capabilities of a medium *tessitura*.

Recently I had occasion to review some of a series of "Twenty-four Concert Etudes," by the same composer and from the same press. These studies will include all the major and minor keys. In all, nine of the twenty-four have now been received, and again I recommend them to teachers, concert pianist and advanced students of the art of piano playing. They are built along the lines of the Chopin Etudes, but with a modernist tendency that increases their intricacy. The main technical features of the first nine are: No. 1, flowing legato, with intricacies of fingering; No. 2, staccato triplets in single notes, octaves and chords; No. 3, double thirds in the left hand, with a melody in the right; No. 4, staccato, in five-four time; No. 5, mostly leaps, to and from octaves; No. 6, broken chords in wide intervals; No. 7, legato chromatic passages; No. 8, study in rhythm, five against four; No. 9, octaves.

R. DEANE SHURE, in a set of four pieces for the organ, entitled "Across the Infinite" (J. Fischer & Bro.) has based each number on a scriptural quotation and suggests that "when used as a 'sermon with music' at the regular church service, the minister speaks for about five minutes on the scriptural quotations before each number is played." Performed in this manner the suite would be an enjoyable novelty. The titles of the four pieces are "Wings of Light," "Weeping Mary," "Willow Whisper" and "Wilderness March." Like most of the compositions by this composer, there is considerable melody, the music is not difficult to understand and the performer is afforded opportunity for frequent changes of registration.

Church and Recital Pieces for the Organ

"A Southland Song," by William Lester (Clayton F. Summy Co.) is a piece of organ music that might be used with equal appropriateness on a recital program or as a church voluntary. The spirit of it is devotional and the composer makes telling use of the spiritual "Deep River." There are both imagination and good writing in this number. Gordon Balch Nevin's Sketch, put out from the Summy press, and entitled "Silver Clouds," is in lighter mood. The melody is attractive and the rhythmic figure employed in the accompaniment adds materially.

EDUARDO MARZO'S MASS, Op. 202, in honor of St. Therese of Lisieux, (Oliver Ditson Co.) is a work that might be attempted by almost any choir, in that it is written in a very simple manner. The various parts of the service, Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei, are fully treated; there are short solos for soprano and tenor and alto or bass but neither solos, choral parts or accompaniment are difficult.

A New Mass by Eduardo Marzo

A BOOK of songs like "She-Shanties," by Alfred Reynolds (London: Elkin & Co.; New York: G. Ricordi & Co.) is always a welcome visitor to the desk of a reviewer, I imagine. For my own part, I played over every note and read every word of the text. Not because the music has anything remarkable about it, but because it clothes some genuinely humorous verses. The author, A. P. Herbert, contributed them to that great English publication that is so often misunderstood in this country: *Punch* and in them there is, as one of our bright publicity writers would remark, a laugh in every line. The music is not without merit, in that it forms an unobtrusive but appropriate background for Mr. Herbert's delightful lyrics. There are six numbers in the book, entitled "What's all this talk about Love?" "Laughing Ann," "I go all Girlish," "The Lucky Baby," "Don't tell my Mother I'm Living in Sin"—a delightful burlesque of the "sob" ballad—and "She Loves me—She Loves me not."

With a Laugh in every Line Six Songs

MOTHERS who are giving serious thought to the musical education of their children will do well to read a little book by Margaret Wheeler Ross, entitled "A Musical Message to Mothers" (Carl Fischer).

It contains much sound advice and practical information for the parent; and it is written in a manner that any layman, whether or not he has had any musical training, can understand. The chapter headings give a good idea of the scope of the work: "The Right of the Child," "The Duty of the Mother," "Buying the Piano and Placing it," "Selecting the Teacher," "Helping the Child and Co-operating with the Teacher," "What the Mother Should Know About Methods and Materials," "Music Study for the Boys," "A Musical Atmosphere in the Home," "The Children's Voices" and "The Mother in Music." Any mother who follows the writer's advice will be in little danger of making mistakes and its reading will redound to the benefit of both the parent and the child. It is undoubtedly the best book of its kind I have read.

ONE of the most difficult features about writing ballads that bid for wide circulation is to keep within certain well defined bounds that are thought to circumscribe them and, at the same time, turn out music and words that will have sufficient novelty to catch the public ear. Among recent publications and reprints that seem to fulfill this requirement are "Mammy's Little Kinky Headed Boy" and "Bells of Killarney," by George J. Trinkaus, with words by Joseph M. White; "East of the Moon, West of the Stars," by Herbert Spencer; "At Moonrise," for which the composer, Arthur A. Penn, has also written the lyric; "Comin' Home to You," by Walter Rolfe, and "Just an Ivy Covered Shack," by Carl Rupp (M. Witmark & Sons). All these numbers are tuneful, easy to play and, of their kind, effective. In most cases there are keys for all voices and several of them have been arranged for choral combinations.

A Budget of Ballads in Popular Vein

TOLEDO, OHIO.—Tito Schipa, absent from Toledo for several seasons, returned recently as an attraction on Grace Denton's Rivoli Course.

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"L'AMORE DEI TRE RE"—(Montemezzi)

Mmes. Stanley, Cornett; Mm. Althouse, Eddy, Didur, Mahler

Thursday Evening, January 26th, 1928 at 8:15 P. M.

"LOHENGRIN"—(Wagner)

Mmes. Peterson, (Name to be inserted later); (also to be inserted) Nilssen, Eddy

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—The Dayton Daily News.

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"HOWARD BARLOW SPEAKING"

Young Conductor Says Radio Fans Want Entertainment

By HYMAN SANDOW

RADIO listeners do not want to be educated to music—they want to be entertained by it, declares Howard Barlow, youthful American conductor of the Columbia Broadcasting System's all-soloist symphony orchestra.

"All that radio fans desire is enjoyment," continues Mr. Barlow, "The success of such conductors as Stokowski, Toscanini, and Mengelberg is due, I think, to their exceptional ability to present interesting programs in an interesting manner. That is what radio symphonic orchestras must do—and what a few of them are already doing—to compete successfully with concert orchestras.

"In planning programs for my orchestra to put on the air, I am not interested in tradition for tradition's sake. I want the music I interpret to live for my listeners—to be full of vitality and interest. How else can radio music compete with all the other influences—the theatre, the automobiles, the movies, the concerts themselves—that crowd into one's life these days?

Making Music Responsible

"Remember, too, that radio listeners are unable to see the conductor or the musicians of the orchestra to which they happen to be listening. There is no visual interest whatsoever, tho there may be some day, when television is fully developed, but until then, radio interest must depend on the music itself. If it isn't entertaining enough, all a listener must do, you know, is to turn the dial and get another station."

The Columbia system engaged Mr. Barlow to conduct its orchestra soon after the Neighborhood Playhouse closed its Grand Street theatre last spring. There he rearranged scores and wrote ballet music in addition to conducting the orchestra. His most prominent success was in training the singers in "The Dybbuk." In 1923 he organized the American-National Orchestra in New York City, recruited entirely from American musicians. Among other first performances he conducted in Carnegie Hall the premier presentation of Charles Wakefield Cadman's opera "The Garden of Mystery."

A musician for as long as he can remember, Mr. Barlow played the 'cello at six, when his mother made him a pair of kneepads to protect his trousers from the resin on his bow. Later he sang in the church choir and played a trumpet in a boy's band. He can play "almost every musical instrument, but none well," he says.

Nervous Before "Mike"

Speaking of his first day before the microphone, when he conducted the first radio performance of "The King's Henchman" on Sept. 4, Mr. Barlow remarks:

"I certainly was nervous before the performance began. I pictured the 'mike' as a central spot from which countless wires, endless in length, stretched all over the country. I felt like a tiny fly caught in the center of a spider's huge web.

"But when the music started and I felt the baton in my hand, I forgot everything but the music. I have discovered since then that while I am conducting, I do my best work when I imagine that no one is listening to the music. It may seem paradoxical for me to say that, after pointing out how much attention radio symphonic orchestras must pay to making their programs of real interest, but my deliberate consideration of my audience comes before—not during—the performances, when I am planning programs rather than when I am rendering them. When actually conducting, I am able to do my utmost only by thinking of the music and nothing else.

"Radio audiences are learning that they can get the kind of music they want. And I'm sure the time will come when they will ask for modern music along with that of the already accepted composers."

Pittsburgh Plays Host to Notables

Szigeti and McCormack Offer Programs, as do Resident Musicians

PITTSBURGH, Dec. 29.—The Y. M. & W. H. A. opened its second season in its own hall on Dec. 6, with one of the finest violin recitals heard here in years. Joseph Szigeti was the attraction. His artistry was admired in works by Bloch, Kreisler, Dvorak, Szymanovsky, Debussy, Paganini, Tartini and Beethoven. Ignace Strassfogel was at the piano.

John McCormack was presented in Syria Mosque on Dec. 1 by James A. Bortz. The singer was assisted at the piano by Edwin Schneider and by Lauri Kennedy, 'cellist.



Howard Barlow, Who Is the Conductor of the Columbia Broadcasting System's Symphony Orchestra

Photo by Geo. M. Kessler

Concerts in Havana

Programs are Given by Orchestra, Maier and Pattison

HAVANA, Dec. 27.—The Havana Philharmonic Orchestra gave its monthly concert in the National Theatre recently. The "Jupiter" Symphony of Mozart and "Conte Féérique" by Rimsky-Korsakoff were played for the first time in Cuba. Debussy's "Petite Suite" and the Dances from "Prince Igor" were also on the program.

Guy Maier and Lee Pattison have appeared in recitals in the Payret Theatre.

A concert was given in the National Theatre on an earlier date by Joaquin Molina. This notable violinist and teacher played compositions by his former pupil, Mario Valdes Costa, heard for the first time here.

Kattie Mora, pianist gave two recitals at the Sala Falcón recently. Her program consisted of works by Bach, Schumann, Chopin, Liszt, MacDowell, Cervantes and Debussy.

The Pittsburgh-Apollo Male Chorus, under the leadership of Harvey Gaul, gave a concert in Carnegie Music Hall on Dec. 2. Beginning with "Ein Feste Burg," the chorus sang lustily and well throughout the evening. The soloist was Lyda Neebson, dramatic soprano, who revealed a round and full voice and fine style. The accompanists were Fred Lotz, at the organ; Earl Truxell and Earl Mitchell at two pianos.

The Pittsburgh Polyphonic Choir, consisting of sixty-five men and boys and led by Rev. Carlo Rossini, appeared in Carnegie Music Hall on Dec. 6. Singing old church music and modern Italian and Russian chants, the choir was heard to excellent advantage. The soloists were Virginia L. Marks, pianist, and Maddalena Cuneo, soprano.

Jacques Jolas, pianist, paid a brief visit to this city recently and gave a private recital on Liszt's piano in the Lechner and Schoenberger studios.

Frank Kennedy gave a piano recital on Dec. 2.

W. K. Steiner has taken charge of musical activities at the Western Pennsylvania School for the Blind.

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Music Recently Acquired Is Used
By Hoogstraten in Concert
With Schmitz

PORTLAND, ORE., Jan. 3.—Willem van Hoogstraten, conductor of the Portland Symphony, with E. Robert Schmitz, pianist, as soloist, recently gave a program of compositions lately acquired by the orchestra's library. Mr. Schmitz revealed his virtuosity and versatility in the Bach Concerto in F, and in a Rhapsody on Ukrainian themes by Liapunoff. The orchestral numbers were the Overture to "Benvenuto Cellini" by Berlioz; a Bach air for strings; a Mozart gavotte arranged by Ramrath, and Haydn's Symphony in G.

The third Saturday morning orchestral concert also brought much applause to Mr. van Hoogstraten and his players.

The second program of the Chloe Nero Thursday series was furnished by Vladimir Svetloff, tenor, with Mrs. Thomas Carrick Burke at the piano, and by the Cornish Trio of Seattle. Peter Meremblum, violinist; Kolia Levenne, cellist, and Berthe Poncy Dow, pianist, are the trio's members.

Alma Peterson, soprano, and David Campbell, Portland pianist, were heard in joint recital at the third event of the Nero series.

The Reed College Chorus, directed by Alice Johnson, sang holiday music at a municipal concert. Jane Burns, soprano; Arthur Johnson, tenor, and Stuart McGuire, baritone, accompanied by Cecilia Tenney, organist, were the soloists.

Christmas music was featured at the MacDowell Club meeting on Dec. 20. The speaker was Frederick W. Goodrich, and carols were sung by the First Presbyterian Choir. The members of this quartet are Margaret Kennedy, Virginia Spencer Hutchinson, Harvey Fitch, and Otto Wedemeyer.

Mr. Meremblum (of Seattle) and Ruth Bradley Keiser, pianist, gave works by Paderewski, Szymanowski and Nicolaieff at their fourth sonata recital.

JOCELYN FOULKES.



Josephine Lucchese

After a tour, during which she gave twenty-six concerts in thirty-five days, in the most important cities of Holland, Josephine Lucchese, American coloratura soprano, has been during the past two months in twenty-four operatic performances in the Dutch Archipelago. Her successes have been in "The Barber of Seville," "Rigoletto" and "Traviata," she will appear later in "Lucia" and "Mignon." Following a tour of southern Europe in the early part of 1928, she will probably concertize in Central America.

Levenson Marks Anniversary

Boris Levenson, composer, conductor and teacher, recently had three violin compositions performed at as many concerts. Nicos Cambourakis played his "Canzon" in Carnegie Chamber Hall on Dec. 15; Harry Urbont played "Dance Orientale" in the Engineering Auditorium on Dec. 18; and Jascha Fishberg rendered "Dreams" at the Educational Alliance on Dec. 18. Mr. Levenson will give a concert of his works in Town Hall on April 13 when, in celebration of the twentieth anniversary of his musical activities, he will have the assistance of an orchestra and chorus.

Choral Programs Please Cleveland

"St. Paul," Gregorian Music and
English Singers Are
Applauded

CLEVELAND, Jan. 2.—A fine performance of Mendelssohn's "St. Paul" was given by the Lutheran Chorus in Masonic Hall on Thursday under the baton of F. W. Strieter. Soloists were; Janet Watts, Mrs. Wilhemina Tackacs, Samuel Roberts, and John Samuel. Estella Gockel Woehrman accompanied the recitatives; Albert Riemenschneider was at the organ, and the Walter Logan Symphonic Ensemble was the accompanying orchestra.

St. Anne's Choir, consisting of fifty boys and men, gave a program of Gregorian and other ancient music in the Cleveland Museum of Art. Edgar Bowman, the director, is highly skilled as a trainer, and has achieved a blending that is very smooth.

The Chamber Music Society presented the Flonzaley String Quartet in Wade Park Manor ballroom on Dec. 5. Works by Mozart, Handel and Dohnanyi were played. The Dohnanyi Quartet was all the more enjoyable because of having been heard earlier in the season by the Cleveland String Quartet.

The Chamber Music Society also presented the English Singers, who gave a concert in the Statler and were received with enthusiasm.

Dallmeyer Russell, a favorite Pittsburgh pianist, drew a large audience to his piano recital in the P. M. I. on Dec. 2. His fine program included Beethoven's "Appassionata" Sonata and works of Gluck, Paderewski, Chopin, Debussy, Ravel, and Saint-Saens.

HELEN BARHYTE.

Dilling's Activities

Harpist Resumes Tour on Return
From Continent

After an extensive tour of the continent, Mildred Dilling, harpist, has resumed her activities in America and outlines an extensive set of plans for the months to come. Miss Dilling completed two tours under the auspices of the British Broadcasting Company during July and September. These took her through both England and Scotland, filling numerous engagements, broadcasting as soloist with the Symphony Orchestra in Glasgow. She was successful enough to warrant a re-engagement for the following September. Manchester, Aberdeen and London were also included on the list of cities from which Miss Dilling sent her music over the ether. A record of hard work and quick transit is claimed for this harpist, in that within the last seven days in England, she played in five different towns. They were Manchester, Hale, Aberdeen, Harrogate and Glasgow.

Since her English tour Miss Dilling has visited Chicago, Cincinnati, Indianapolis, and Akron, appearing in the last named city in the out-of-door theatre on the estate of Mrs. Frank Seiberling. In such centers as Chicago and Indianapolis she maintains classes.

Looking forward, Miss Dilling plans to appear in joint recital with Edgar Schofield, baritone; to give recitals in Providence and other centers.

Werrenrath Takes Holiday

Reinald Werrenrath's season opened early, in Colorado Springs, and has included engagements in Cedar Falls, Miami, Ohio, Buzzard's Bay, two radio engagements, the Bangor Festival, Worcester Festival, (in celebration of his debut there a score of years ago), Manitowoc, Stevens Point, Watertown, Quincy, Bay City, South Bend, Atlantic City, in Carnegie Hall, N. Y.; Rochester in joint-recital with Kathryn Meisle, the Capitol Theater Sunday morning symphony concerts, Poughkeepsie, Greenville, Washington, Pa., New Haven, Boston, Westerley, R. I., Sandusky, Plymouth, Harrisburg, Trenton, the St. Lutheran's School benefit at Carnegie Hall, N. Y. At Godfrey, Ill., on Dec. 16. Mr. Werrenrath concluded his activities until after the holiday season. In 1928 he will go to Florida, the West Coast and into Canada. His next New York recital will be March 25.

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Cleveland Players Booked for Maine Festival

BANGOR, ME., Jan. 5.—Adelbert Wells Sprague, newly elected conductor of the Eastern Maine Music Festival, announces the engagement of the Cleveland Orchestra for three concerts of the Eastern Maine Music Festival in Bangor on May 2 and 3. Clarence C. Stetson, president of the Eastern Maine Music Association states that the Festival Chorus will consist of over 400 voices and will be the original choral organization. It will be supplemented by the glee clubs of the University of Maine and the Bangor High School as a new feature. For patrons of the Eastern Maine Festival there will be special interest in the engagement of the Cleveland Orchestra for the reason that the assistant conductor, Rudolph Ringwall, is a former Bangor boy.—J. L. B.

Schedule in Oakland Covers Extensive Range Tibbett and Florentine Choir Are Prominent Visitors

OAKLAND, CAL., Jan. 7.—Rapt attention was accorded Lawrence Tibbett when he gave a concert in the Civic Auditorium. Baritone songs by Handel, Schumann, La Forge, Somervell, Bridge, Rachmaninoff and Moussorgsky made up his program. Accompaniments were played by Edward Harris, who also appeared as a solo pianist. This attraction was brought by the Seckles-Oppenheimer management.

Sandro Benelli's Florentine Choir sang music ranging from Palestrina to popular Italian tunes before a large audience on another date.

For their seventh annual opera, students of the Piedmont High School presented "The Pirates of Penzance." The school auditorium lends itself well to such performances, and the cast gave a good account of itself under the direction of Alexander Ball, music supervisor.

Piedmont Musical Club recently heard a group of violin soli by Orley See, and Arabian music given by Suzanne Pasmore, pianist, and Kathleen Bowie, soprano. Mr. See played works of Nardini, Kreisler, Cecil Burleigh and Rehfeld. Mertiana Towler accompanied. Miss Pasmore played Fuli-han's "Three Arabian Preludes." Miss Bowle sang three Spross "Desert Songs." Items of musical interest were told by Mrs. W. E. Sharon, and George Banzhaf read a paper on Arabia. A. F. S.



Carlos Salzedo, With His Assistant, Florence Wightman (Standing in Center), Conducting Advanced Students of the Harp Department at the Curtis Institute of Music in Philadelphia.

Carnival in Garden

Music Week Association to Benefit by Entertainment

A fancy dress ice-skating carnival, "A Night In St. Moritz," will be held in Madison Square Garden, Wednesday evening, Jan. 11, for the benefit of the New York Music Week Association in co-operation with the United States Figure Skating Association.

The program will consist of a pageant presenting a skating carnival at the Court of Catherine the Great. A waltz contest and a fourteen-step contest, occupy the second part of the program, with prizes offered for the best skaters and the best costumed group. The St. Nicholas Hockey Club, and another representative club, will play a game of hockey, as the third part of the program. During an intermission, reindeer-drawn sleds will bring refreshments to guests at small tables on the promenade. The fourth part of the program, a revue from the "Follies," by courtesy of Florenz Ziegfeld, will close the entertainment. The Garden will remain open until one o'clock for general skating.

The general chairman is C. Stanley Mitchell; Henry Wainwright Howe is chairman of skating events; and John McE. Bowman is treasurer.

Concerts in Oberlin

Cleveland Orchestra Is Received With Enthusiasm

OBERLIN, OHIO, Jan. 4.—The Cleveland Orchestra, under the direction of Nikolai Sokoloff, made its second appearance of the season in Finney Memorial Chapel recently. The concert was received with enthusiasm. The program was as follows: Symphony in B Minor, Schubert; Theme and Variation, Finale-Polacca, Tchaikovsky; Sakuntala Overture, Goldmark; "La Procession Nocturne," Rabaud; "The School of the Fauns" from "Cydalise," Pierne; Introduction and March from "The Golden Cockerel," Rimsky-Korsakoff.

John Charles Thomas, baritone, heard in recital in Finney Chapel, sang German, French and English songs. "Vision Fugitive" from Massenet's "Hérodiade" was especially well received.

Axel Skjerne, pianist of the faculty of the Oberlin Conservatory of Music, gave a recital in Warner Concert Hall on Dec. 15. His program included several pre-Bach numbers, Schubert's Fantasia, "The Wanderer," an Intermezzo and a Rhapsodie by Brahms.

Members of the class of 1928 who have appeared in recital recently are Edward C. Colcord, Harlan Houston, and Donald Gilley, organists. G. O. L.

Wanamaker Renews Offer of Prizes to Negro Writers

PRIZES amounting to \$1,000 are offered to composers of the Negro race by Rodman Wanamaker, through the Robert Curtis Ogden Association, an organization composed of Negro employees of the John Wanamaker store in Philadelphia.

A similar offer was made last year, but this year Mr. Wanamaker has made several radical modifications, by increasing the prizes in some instances and lowering the number of classifications. The National Association of Negro Musicians, Inc., is working with the Robert Curtis Ogden Association in making public the terms of the contest. The four classifications include a work scored for full orchestra; vocal solo; instrumental composition in dance, sonata, or other form; and any type of composition for a full brass band.

All compositions submitted must be in the hands of the Robert Curtis Ogden Association of the John Wanamaker store, Philadelphia, not later than midnight of June 1, 1928.

Winter Park Events

Rollins College Heads Arrange Active Schedule

Winter Park, Fla., Jan. 7.—The appointment of Serge Borowsky, former Russian opera star and Chicago teacher and concert artist, to the directorship of the vocal department of Rollins College is a matter of pride to this institution. Gray Perry, concert pianist and teacher, heads the piano department for the year.

This college uses the Holt conference plan in place of the old recitation system. Of special interest in the recent formation of the Winter Park Symphony Society under the direction of Mr. Andrews, who will also join forces with Mr. Borowsky in the production of Russian operas in which mature students will participate.

Special courses in literature and art were begun Jan. 3 by Irving Batcheller, Mrs. Clinton Scollard and Frank French.

Ruffo Represented by Hurok

The spring tour of Titto Ruffo, baritone, will be under the management of Hurok Attractions. Mr. Ruffo formerly appeared under this management, making a tour of the leading musical centers of the country. His present contract covers a period of two years.

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Detroit Concerts Have Varied Note

Singers and Instrumentalists Fur-
nish Programs of Fine
Character

DETROIT, Jan. 4.—Singing of an unusual order was heard in the Masonic Auditorium on Dec. 22 when Jeanne Gordon, Metropolitan Opera contralto, and Georges Baklanoff, baritone, gave a joint recital.

Prominent among the numbers sung by Miss Gordon were: "Les Larmes," from "Werther" by Massenet; "Il Segreto per Esser Felice," by Donizetti; Walter Golde's "Love Was With Me Yesterday," and the aria, "Mon coeur s'ouvre a ta voix," from "Samson and Delilah." Mr. Baklanoff included in his varied list: "Howanchina" by Moussorgsky, "Pierrot's Tanzlied" from "Die Tote Stadt," "Nebbie" by Respighi, "Columbine" and "Dansone la Gigue" by Poldowsky, and John Alden Carpenter's Serenade.

The concert was under the direction of Grace Denton.

William Graefing King was soloist at a Sunday matinee concert of the Detroit Symphony Orchestra, Victor Kolar conducting. The program included Altschuler's "A Soldier Song," "Pictures from an Exposition" by Moussorgsky, (both heard for the first time in Detroit) Herbert's "Forget Me Not," and the Andante and Finale from Mendelssohn's Violin Concerto.

School children's concerts were given on two recent afternoons in Orchestra Hall. Wanda Landowska, pianist and harpsichordist, was the visiting artist. The program included Dvorak's Overture, "Carnival," Schubert's Marche Militaire and Haydn's Concerto in D Major.

Christmas carols were sung by the children under the direction of Thomas Childers, with Arthur H. J. Searles at the organ.

Presenting his seventy-eighth "quiet hour," Abram Ray Tyler was assisted by his daughter, Marion Tyler, violinist. The program included works by Deems Taylor, Widor, and Thiele.

San Francisco Forces Pay Visit to Berkeley Lawrence Tibbett is Outstanding Guest in Coast City

BERKELEY, CAL., Jan. 4.—Alfred Heftz and his San Francisco Symphony gave a varied program in the second of the winter series at Harmon Gymnasium. Beethoven's "Leonore" Overture opened the concert and was followed by Wagner's "Siegfried Idyl"; Liszt's "Tasso"; Alfvén's "Midsommarvaka"; three charming smaller numbers of Schubert; the Glazounoff "Valse de Concert," and a number by Liadoff.

Lawrence Tibbett sang songs of Brahms, Handel, Massenet, Wagner, Deems Taylor and Negro spirituals in the Berkeley Musical Association series, at Harmon Gymnasium. Edward Harris provided accompaniments and a group of Brahms piano numbers.

A recent program of the Berkeley Piano Club was devoted to Brahms' music with these soloists; Jessie Moore, Corinne Pauline, Mrs. Donald McCorkle, Mrs. Dwight Swope, Mrs. Gayle Moseley, and Mrs. D. M. Swope.

The Etude Club's Christmas program featured carols and the junior auxiliary chorus under Dorothy G. Knowlton; the Etude chorus under Henry Perry; an instrumental trio and several soloists. Taking part were Doris Osborn, Mrs. Herbert Lee, Mrs. Leila Druhe, Mildred Johnson, Dorothy Minty, Mrs. D. G. Schaabel, and Courtney Minty.

Teachers recently presenting ambitious student programs were Mrs. Gilbert Moyle; the Wisler School of Music, Bertha Weber, Mabel Brousseau, Nora Crow Winkler, Eva Johnson, Elizabeth Simpson and Ila Blundell. A. F. S.

Hugo Kortschak Lectures

Hugo Kortschak, violinist, will give the opening talk of his lecture course on violin teaching on Jan. 16 at his studio. Mr. Kortschak is scheduled to play the Brahms Concerto with the New Haven Symphony in Woolsey Hall, New Haven, Conn., together with the Berkshire Playhouse Trio, on Jan. 18.

Philadelphia Has English "Marta"

Operatic Society Presents Work
in Excellent Style. Amato
Applauded

PHILADELPHIA, Jan. 5.—The Philadelphia Operatic Society, which pioneered the way in 1906 for many like organizations, opened its season with "Marta," in a theatrically sprightly performance and one of vocal value, especially in the clarity of the English diction.

A capacity audience in the Academy of Music applauded the following cast, which gave a good account of itself: Edythe Patman, *Marta*; Helen Ackroyd Clare, *Nancy*. Herman Gatter, *Lionel*; Forrest Dennis, *Sir Tristram*; Arthur Seymour, the *Sheriff*; and Wilbur Evans, *Plunkett*, fresh from his triumph as the \$5,000 Atwater Kent prize winner. Albert Bimboni, the new conductor, directed the melodious score merrily.

In its career the Society has sung more than eighty works in the vernacular, an average of more than three a year, including the war years, employing local principals, members of the Philadelphia Orchestra and a devoted and excellently developed chorus.

Give Holst Premiere

The Choral Art Society, one of the few organizations in the country composed exclusively of co-operating and selected professional singers, gave two Yuletide concerts, one in the Academy of Music for the Philadelphia Forum, and the other in the Church of the New Jerusalem, for the general public. Traditional Christmas music was featured on these programs, which were partly identical, and were sung with remarkable finesse, color and dynamics. Of outstanding interest was the premiere of "Christmas Day" by Gustav Holst, who has displayed fresh and ingenious counterpoint in his fantasy on a group of four old British carols. Dr. H. Alexander Matthews conducted admirably.

Pasquale Amato was soloist at the third of Mrs. Harold Ellis Yarnall's Monday morning musicales in the Penn Athletic Club. He offered a superbly sinister declamation of the Credo from "Otello" and a rich rendering of the "Hamlet" Brindisi. Varied lyric numbers exhibited other phases of his convincing art.

W. R. MURPHY.

Molinari Bows to St. Louisans

(Continued from page 21)

certs, stamped him immediately as a musician of superior powers.

In a purely orchestral program of the most exacting type, Mr. Molinari showed himself a student of varying schools of music. In response to a query from the local correspondent of MUSICAL AMERICA, he stated:

"It is my greatest ambition to give the public what they want—to build programs of such variety and contrast that all tastes may be satisfied, thus employing all forms of music, and not to be over-bearing in any one class."

This he did to a nicety, and the public's reception was a veritable riot of enthusiasm at both concerts.

Mr. Molinari opened his program with Corelli's Suite for string orchestra, Sarabande, Gigue and Badinerie, arranged by Ettore Pinella. This presentation quickly disclosed magnetic control over the players. A sonority of tone and an evenness not heretofore shown were at once in evidence. This music was followed by the Beethoven Symphony No. 1, of which Mr. Molinari gave a traditional reading, but with a subtle understanding of the great value of its singing character.

After the intermission came modern numbers, with Molinari's own transcription for orchestra of Debussy's "L'Isle Joyeuse," which we understand had the hearty commendation of the composer. It was, of course, a first time hearing, and proved very interesting. This work was followed by a superlative rendition of Respighi's "Pines of Rome," brought to a climax in such a way as to evoke a salvo of applause and "bravos" from an audience that manifested ever-increasing respect as the program advanced. The concert closed with the "Tannhauser" Overture, which did not suffer materially from what ordinarily might be called an anti-climax.

Signora Molinari accompanied the maestro and they will be tendered a reception by the women's committee this week.

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Shipboard Arrivals and Others in the Public Eye



Cecilia Hansen, Violinist, Who Is Here on a Concert Tour and Who Has Appeared With the New York Philharmonic.

International Newsreel



Frederick Schorr, Baritone of the Metropolitan, Who Has Been Singing in London. With Him Is His Wife Anna Scheffler, Dramatic Soprano of the Staats Opera of Berlin.

International Newsreel



Lucrezia Bori, Soprano of the Metropolitan, Snapped Arriving on the Mauretania. "Rowdy" Is With Her.

International Newsreel



Paul Kochanski, Violinist, Receives the Cross of Polonia Restituta from His Fellow-countryman, Jan Ciechanowski, in Recognition of His War Record and His Musical Achievements.

International Newsreel



Georges Enesco, Rumanian Conductor and Composer, as He Arrived Recently for an Extended Visit in the States.



Aboard the Olympic, Elsie Janis, American Actress, Returns to us from a Sojourn on the Continent, Much Improved in Health.

P. & A. Photos